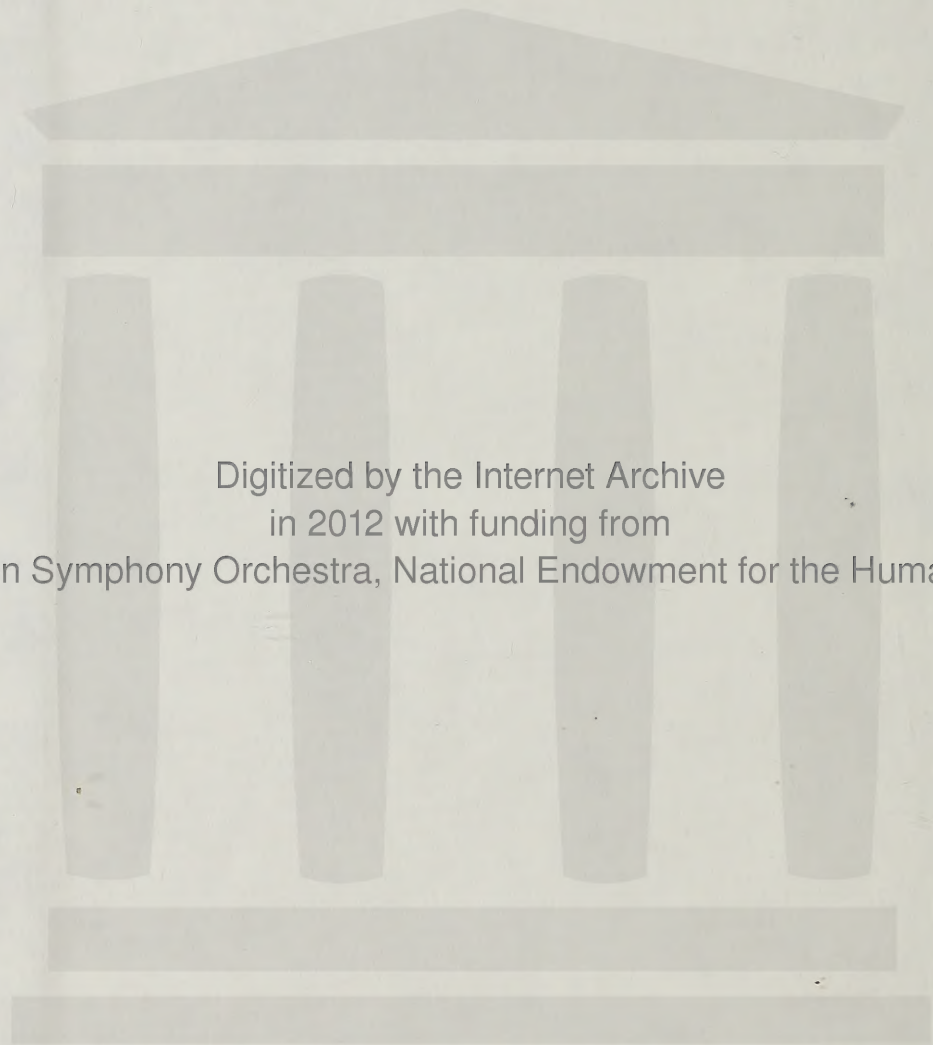
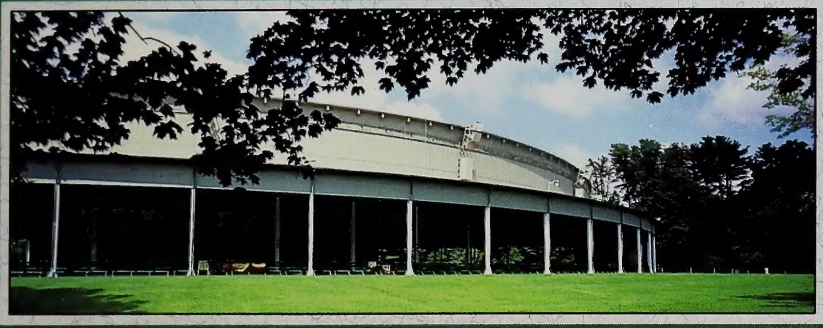


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Tanglewood

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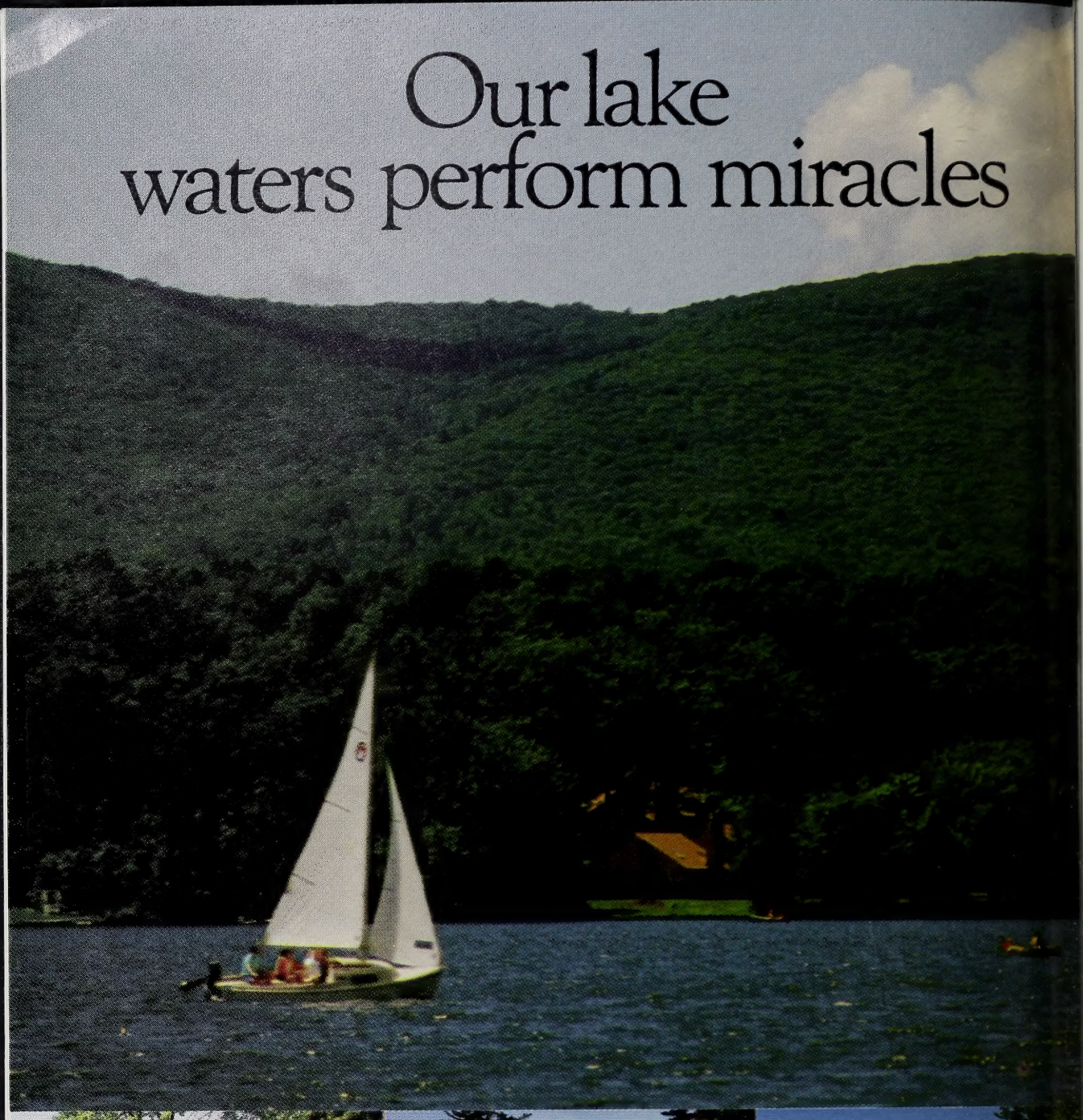








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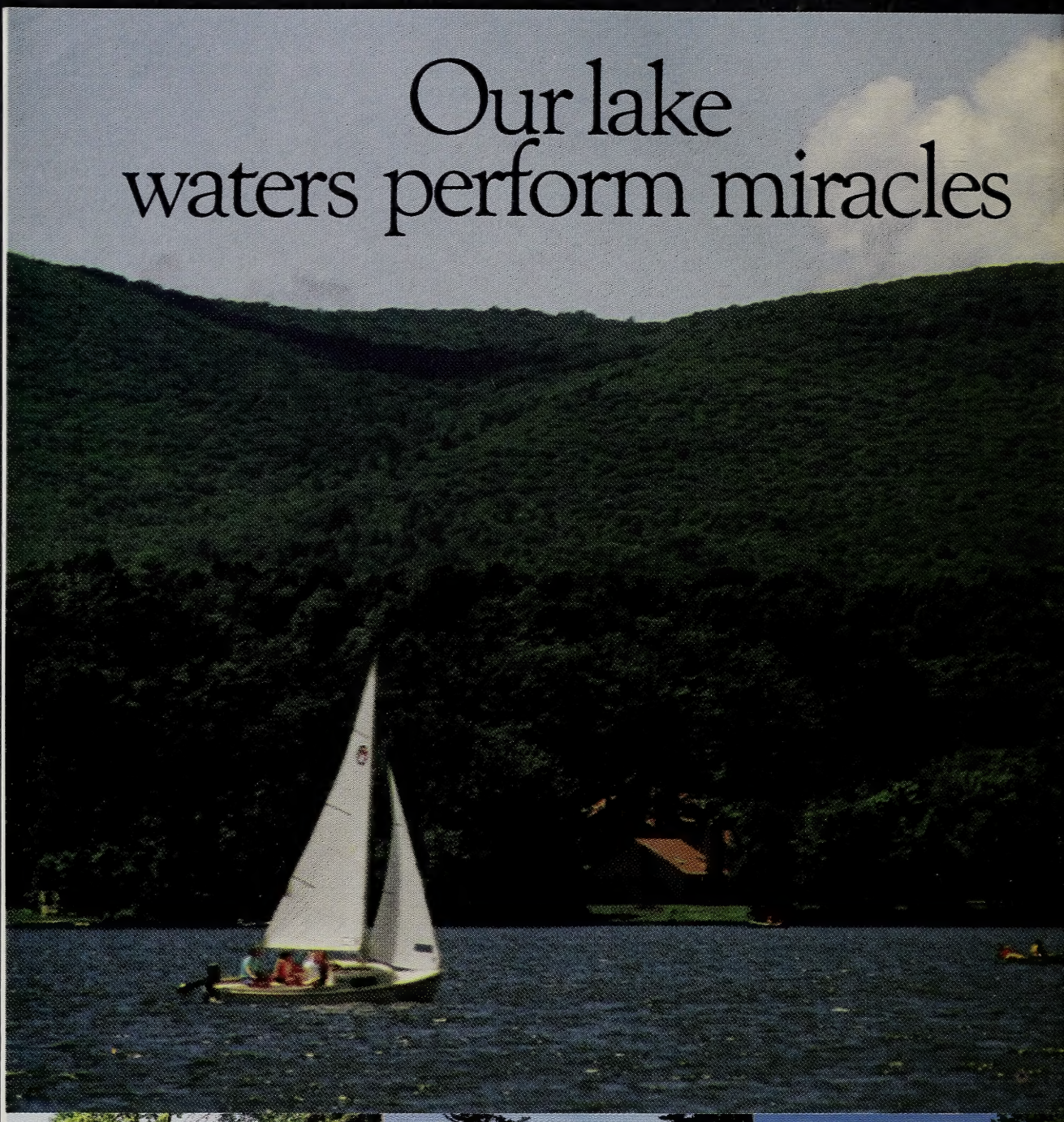
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further



A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival



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simplifications in Saarinen's plans in order to lower the cost. The building that he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given. It remains, with modifications, to this day, and has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, having become almost a place of pilgrimage to millions of concertgoers. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's former music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra gives an annual concert, and in recent years a weekend of jazz has been added to close the festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment

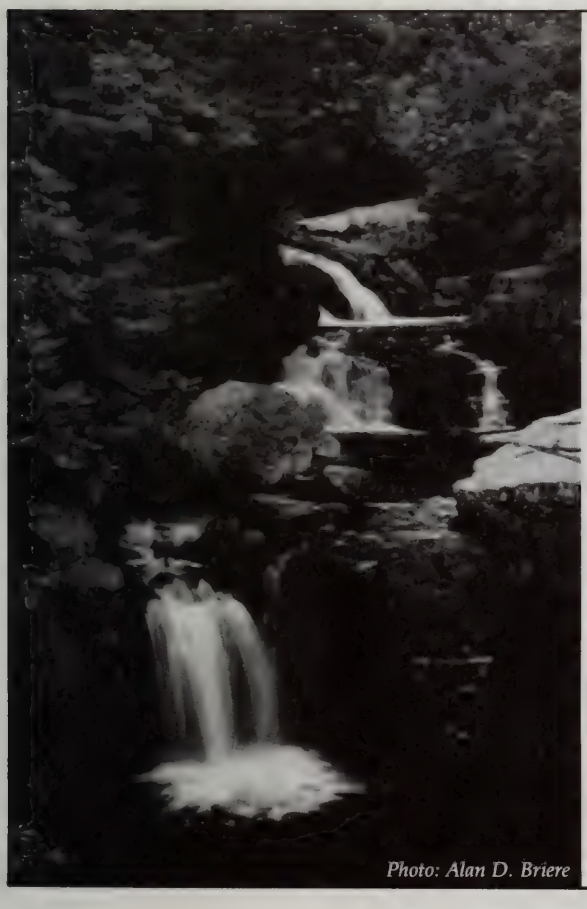
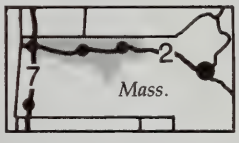


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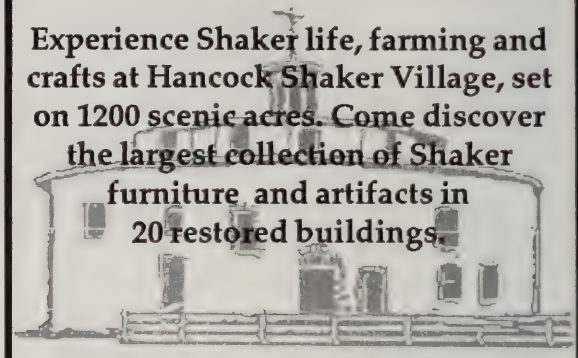
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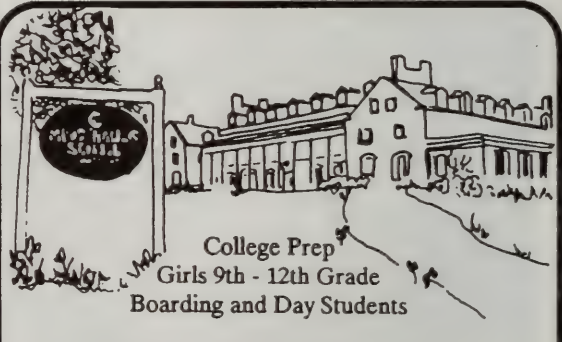
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under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its sixth year under Artistic Director Leon Fleisher, the Tanglewood Music Center is celebrating its first half-century of musical excellence this summer.

The school opened formally on July 8, 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising. This summer, as part of the Music Center's fiftieth-an-



Seiji Ozawa works with the Tanglewood Music Center Orchestra

Jacob's Pillow

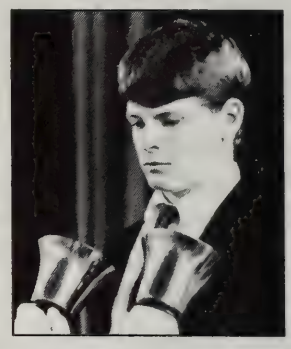
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7/ 3-7	**Johan Renvall & Stars of American Ballet**	O Vertigo
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7/ 17-21	**American Ballroom Theater**	Michael Moschen
7/ 24-28	**Urban Bush Women**	Hula
7/ 31-8/4	**Ballet Chicago**	Hot Lips
8/7-11	**Dayton Contemporary Dance Company**	Muntu Dance Theatre
8/ 14-18	**Hubbard Street Dance Company**	Joseph Holmes Dance Theatre
8/ 21-25	**Hubbard Street Dance Company**	Music Series Molissa Fenley
8/ 28-9/1	**Bill T. Jones/ Arnie Zane & Co.**	Liz Lerman/ Dance Exchange

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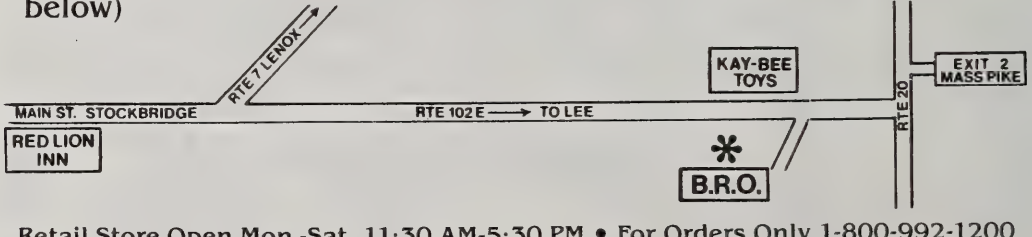
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niversary celebration, Leonard Bernstein will lead the Tanglewood Music Center Orchestra on a tour to Europe in late August and early September, marking the first time the TMC Orchestra will be heard anywhere other than Tanglewood.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with twelve separate programs for performers and composers.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, as it approaches its fiftieth anniversary in 1990, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

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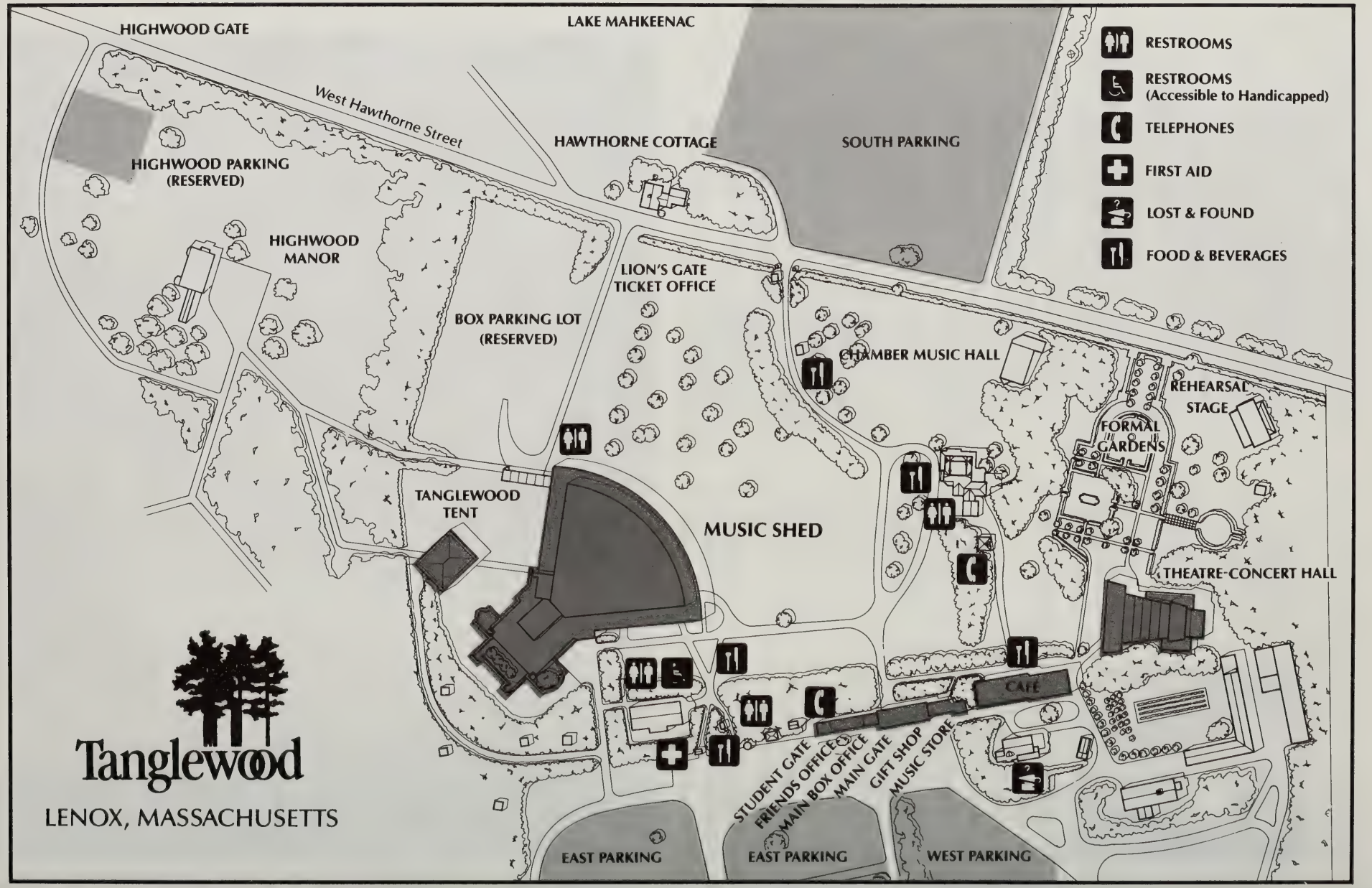
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TANGLEWOOD INFORMATION

PROGRAM INFORMATION for all Tanglewood events may be obtained at the Main Gate and at the Lion Gate, or by calling (413) 637-1940. Daytime box office hours are from 10 a.m. until 6 p.m. Monday through Saturday; hours are extended through intermission for all BSO concert performances. Payment may be made by cash, personal check, or major credit card. To purchase tickets by phone, please call TICKETMASTER at (617) 931-2000 in Boston, or at 1-800-347-0808 in other areas, to charge tickets instantly on a major credit card.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Theatre-Concert Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend BSO concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five *must* be seated toward the rear of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or the Theatre during concerts. This policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 266-1492, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $9.50 and available at the Tanglewood box office at 9 a.m. on the morning of the rehearsal.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, NEW PEDESTRIAN WALKWAYS have been constructed in the areas of the Main Gate and the West Parking Lot.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

THE LOST AND FOUND is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

REST ROOMS AND PAY PHONES may be located on the map opposite. Please note, however, that rest rooms located in the Koussevitzky Music Shed are closed during concerts.

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Koussevitzky Music Shed. The use of recording equipment at Tanglewood is also prohibited.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

Pagers and watch alarms should be switched off during the concert.

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Sunday: 10am to 6pm



THE FIRST AID STATION is near the Main Gate. PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate desk.

THE TANGLEWOOD TENT next to the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the Cafe to the right of the Main Gate as you enter and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE adjacent to the Main Gate sells adult and children's leisure clothing, accessories, posters, stationery, and gifts from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close on Friday and Saturday nights; from 7 p.m. on Theatre concert nights; and from 10 a.m. to 6 p.m. on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. The Tanglewood Music Store's hours are the same as those for the Glass House.

Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts and by the Massachusetts Cultural Council.

Hawthorne Cottage Tanglewood Exhibit

Opposite Tanglewood's Lion Gate on West Hawthorne Street stands the Hawthorne Cottage, a replica of the original house—the "Red Cottage"—where Nathaniel Hawthorne lived on the Tappan family estate in the Berkshires in 1850 and 1851. There Hawthorne wrote part of *The House of the Seven Gables* and two children's books, *A Wonder-book for Boys and Girls* and *Tanglewood Tales*. Hawthorne himself coined the name "Tanglewood" for the latter collection of children's stories; pleased by the literary distinction bestowed upon their property, the Tappan family subsequently adopted that name for their estate house.

Rebuilt by the National Federation of Music Clubs, the Hawthorne Cottage now houses a collection of memorabilia connected with Tanglewood's history. A joint project of the Tanglewood Music Center Alumni Association and the Boston Symphony Association of Volunteers, the exhibit is open to the public throughout the summer:

Tuesday through Thursday from 10 a.m. to 4 p.m.
Friday and Saturday from 10 a.m. to 7 p.m.
Sunday from 11 a.m. to 2 p.m.

SEIJI OZAWA



Now in his seventeenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the BSO's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Seventh and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat Mater* with Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on Sony Classical/CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

In addition to his work with the Boston Symphony, Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the London Symphony, France's Orchestre National, the Vienna Philharmonic, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, the Vienna Staatsoper, and the Paris Opera; he has also conducted at

Salzburg and Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*. Besides his Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony Orchestra, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony, among others. His recording of *Carmen* with Jessye Norman and the Orchestre National was released last summer by Philips. Deutsche Grammophon has recently released his recording of Offenbach's *Tales of Hoffmann*, with Plácido Domingo.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy award for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Music Directorship endowed by John Moors Cabot

BOSTON SYMPHONY ORCHESTRA 1989-90

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair

Tamara Smirnova-Šajfar
Associate Concertmaster
Helen Horner McIntyre chair

Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair

Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Max Winder
Forrest Foster Collier chair

Fredy Ostrovsky (TMC '42)
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Gottfried Wifinger (TMC '48-'49)

Leo Panasevich
Carolyn and George Rowland chair

Sheldon Rotenberg (TMC '40-'41)
Muriel C. Kasdon and Marjorie C. Paley chair

Alfred Schneider (TMC '50)

Raymond Sird

Ikuko Mizuno (TMC '66)

Amnon Levy

Second Violins

Marylou Speaker Churchill (TMC '63-'65)
Fahnestock chair

Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen (TMC '58)
Edgar and Shirley Grossman chair

Joseph McGauley (TMC '74-'75)

Leonard Moss

*Harvey Seigel (TMC '48)

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz (TMC '72)

*Nancy Bracken

*Jennie Shames (TMC '76)

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

§Joseph Conte

Violas

Burton Fine (TMC '50)
Charles S. Dana chair

Patricia McCarty (TMC '75)
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

Robert Barnes

Jerome Lipson (TMC '40-'42)

Joseph Pietropaolo (TMC '54-'55)

Michael Zaretsky (TMC '73)

Marc Jeanneret

Betty Benthin

*Mark Ludwig

**Participating in a system of rotated seating within each string section*

‡*On sabbatical leave*

§*Substituting, Tanglewood 1990*





*Roberto Diaz (TMC '80-'81)
*Rachel Fagerburg (TMC '80)

Cellos
Jules Eskin (TMC '47-'48)
Philip R. Allen chair
Martha Babcock (TMC '72)
Vernon and Marion Alden chair
Sato Knudsen (TMC '76)
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley (TMC '41-'42)
Luis Leguía
Robert Bradford Newman chair
Carol Procter (TMC '65)
Lillian and Nathan R. Miller chair
*Ronald Feldman
*Jerome Patterson (TMC '63)
*Jonathan Miller (TMC '64-'65)

Basses
Edwin Barker (TMC '75)
Harold D. Hodgkinson chair
Lawrence Wolfe (TMC '67-'69)
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
‡Robert Olson
*James Orleans (TMC '81-'82)
*Todd Seeber (TMC '83-'84)
*John Stovall (TMC '81-'82)

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith (TMC '72-'73)
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer (TMC '46-'47)
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small (TMC '52)
Richard Ranti (TMC '82)

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring (TMC '79)
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey (TMC '49-'52)
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
(TMC '64, '66-'67)
Ford H. Cooper chair
Timothy Morrison (TMC '77)
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter (TMC '73-'74)

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth (TMC '50)
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger (TMC '57)
Frank Epstein (TMC '62, '66-'67)

Harps
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sarah Schuster Ericsson
(TMC '79)

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Harry Shapiro

Librarians
Marshall Burlingame
William Shisler
(TMC '49, '51-'53)
James Harper

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Alfred Robison

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Harold Harris

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 109th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary this summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was



The first "photo": an 1882 collage of the BSO under Georg Henschel



Henry Lee Higginson



Georg Henschel

succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's



Karl Muck



Pierre Monteux



Serge Koussevitzky

years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

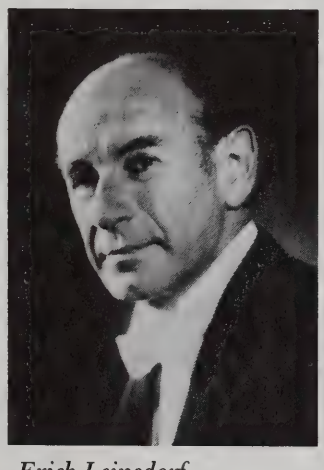
William Steinberg succeeded Leinsdorf in 1969. He conducted numerous premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now completing his seventeenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through several commissioning programs, including one that marked the BSO's centennial in 1981. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

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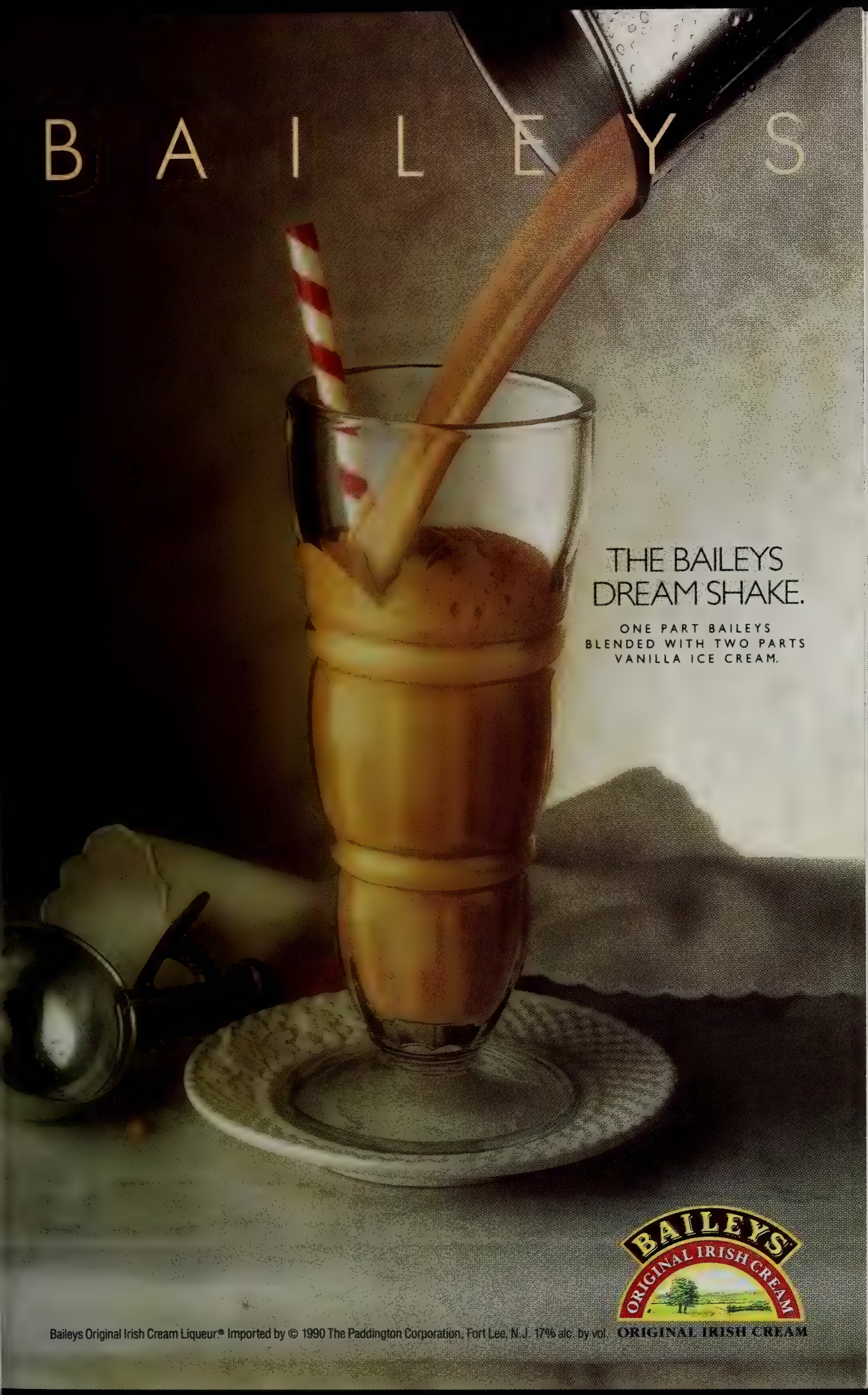
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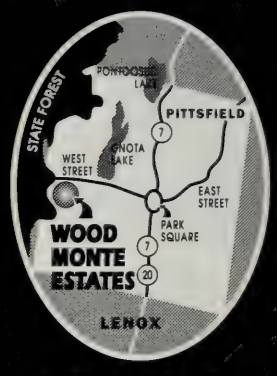
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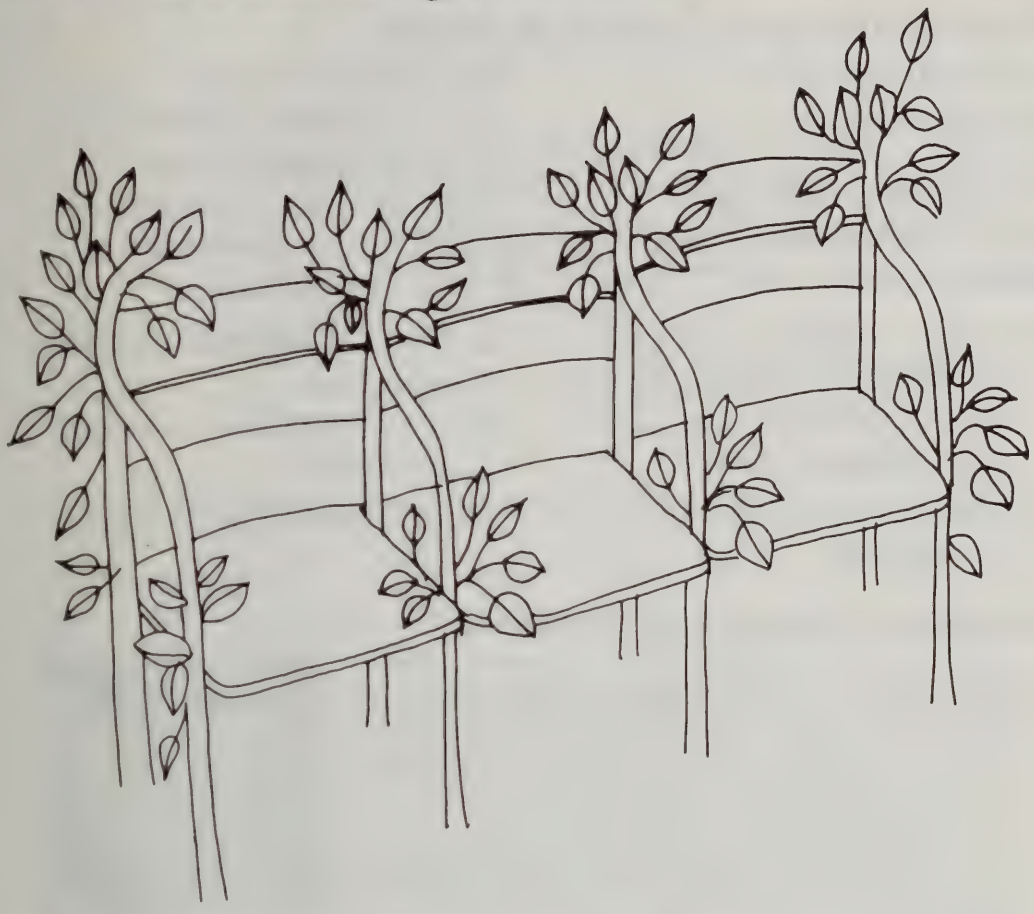


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Harold Wright, clarinet
Richard Svoboda, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with CAROL WEBBER, soprano
GILBERT KALISH, piano
PASCAL VERROT, conductor
MAX HOBART, violin
FENWICK SMITH, flute and piccolo
LAURENCE THORSTENBERG, English horn
JULIE VAVERKA, clarinet and bass clarinet
ANN HOBSON PILOT, harp

Dedicated to the Memory of Jan DeGaetani

PISTON — Three Pieces for flute, clarinet, and bassoon

Allegro moderato e grazioso
Adagio
Allegro vivace

Ms. DWYER, Mr. WRIGHT, and Mr. SVOBODA

FALLA — *Psyché*

CAROL WEBBER, soprano
Ms. DWYER, Ms. HOBSON PILOT; Messrs. LOWE, FINE, and ESKIN

DELAGE — Four Hindu Poems

Madras
Lahore
Bénarès
Jeypur

Ms. WEBBER, Ms. DWYER, Mr. SMITH, Mr. GENOVESE, Mr. THORSTENBERG, Mr. WRIGHT, Ms. VAVERKA; Messrs. LOWE, HOBART, FINE, and ESKIN; Ms. HOBSON PILOT
PASCAL VERROT, conductor

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STRAVINSKY

Two Poems of Konstantine Balmont

The Flower
The Dove

Three Japanese Lyrics

Akahito
Mazatsumi
Tsaraiuki

Ms. WEBBER, Ms. DWYER, Mr. SMITH, Mr. WRIGHT, Ms. VAVERKA; Messrs. LOWE, HOBART, FINE, and ESKIN; Mr. KALISH
PASCAL VERROT, conductor

Program continues on next page . . .

Jan DeGaetani

July 10, 1933–September 15, 1989



Tonight's concert is dedicated to the memory of Jan DeGaetani, a special musician and special friend, who died of leukemia last fall at the age of fifty-six.

Jan DeGaetani was devoted to music in the fullest sense. Her repertory ranged from twelfth-century Spanish *cantigas* to works composed expressly for her, and she was as committed to the most thorough preparation of the one as of the other. Many now-famous works of contemporary music—most notably, perhaps, works of George Crumb, including *Ancient Voices of Children*—came into existence because of her gifts and her dedication. With the Boston Symphony Orchestra she performed Ravel, Berlioz, Beethoven, Dvořák, Mendelssohn, Bach, and Mahler, and she appeared with the Boston Symphony Chamber Players many times in Boston, at Tanglewood, and on tour. For thirty years she enjoyed a musical partnership with Gilbert Kalish, a collaboration in concert and in a splendid series of contributions to the literature of recorded song.

Warm human being and generous musician, Jan DeGaetani became a role model for young singers who were, like her, especially attracted to the world of song. Her teaching illuminated the art itself and the commitment that the art demands of the performer. Jan gave of herself fully in her capacity as teacher, and singers who worked with her expressed a gratitude and love amounting almost to veneration.

The recital stage makes special demands on a singer, who must, without the aid of costumes or scenery, create a new "persona" every three or four minutes, and sometimes more than one in the course of a single song. Only the singer's concentration and musicality (plus the essential aid of a good accompanist) can make it happen. It is a special challenge that Jan DeGaetani met brilliantly for thirty years.

RAVEL — Three Poems of Stéphane Mallarmé

Soupir
Placet futile
Surgi de la croupe et du bond

Ms. WEBBER, Ms. DWYER, Mr. SMITH, Mr. WRIGHT, Ms. VAVERKA; Messrs. LOWE, HOBART, FINE, and ESKIN; Mr. KALISH
PASCAL VERROT, conductor

RAVEL — Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

Ms. HOBSON PILOT; Messrs. LOWE, HOBART, FINE, and ESKIN, Ms. DWYER, and Mr. WRIGHT

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NOTES

Walter Piston
Three Pieces for flute, clarinet, and bassoon

The Three Pieces were composed during Walter Piston's student days in Paris and premiered there on May 8, 1925, at a concert of the Société Nationale. The following year they became his first work to be published. He had come late to music, having pursued for a time an artistic career and supported himself as an engineering draftsman. Thus this earliest recognized piece was composed when Piston was thirty-one years old—the age at which Schubert died! Still, the work quickly became a repertory piece all over Europe and the United States. Piston was reticent about discussing the composers who influenced him, though he was surely listening to Stravinsky, Hindemith, and Schoenberg in those years. Paul Dukas described the Three Pieces as "*Stravinskique*," and certainly many passages—including the independently overlapping rhythmic patterns at the very beginning—recall *L'histoire du soldat*.

Already, though, certain elements that we now recognize as fundamental characteristics of Piston himself are at hand: restrained and graceful melodies, even at their most chromatic; careful planning of the proportions of sections, and a beautiful scoring for the instruments. Piston himself once commented modestly that the Three Pieces "are intended simply as pleasant and mildly diverting pieces to play and listen to. The first playful, the second nostalgic, and the third more dance-like. To the composer they seem like concise pencil drawings."

Manuel de Falla
Psyché, for voice, flute, harp, violin, and cello

The beautiful story of Cupid and Psyche is told in *The Golden Ass* of Apuleius and retold in Walter Pater's *Marius the Epicurean*. Cupid, in love with the beautiful mortal Psyche, visited her after dark every night, but departed before sunrise. Though he warned her never to seek to discover the identity of her lover, curiosity prevailed. One night, as Cupid lay asleep after their love-making, Psyche lit a lamp. When a drop of

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the hot oil fell on his bare shoulder, he awoke and fled, never to return. The abandoned and wretched girl wandered far and wide, beset by cruel tasks imposed on her by Cupid's angry mother, Venus. In the end, though, she became immortal and was united with Cupid.

The poem by Georges Jean-Aubry, a French writer on music who lived in England for many years and a longtime friend of the composer's, depicts the dawn that comes after the fateful night. Psyche's lamp is extinguished, Cupid has fled, and all the elements of morning—the birds, the sun, Spring himself—bid her greet the new day. The composer envisaged his singer performing before an eighteenth-century Spanish monarch in a tower of the Alhambra known as the Queen's Boudoir. This mental image may explain why he used the slow rhythm of the sarabande, characteristic of Spanish processional music, as the basis for his setting, in which the voice part entwines its descending lines with the evocative colors of the instruments.

Psyché (G. Jean-Abry)

Psyché! La lampe est morte; éveille-toi. Le jour	Psyche! The lamp has died; awake. The day
te considère avec des yeux noyés d'amour,	looks upon you with eyes drowned in love,
et le désir nouveau de te servir encore.	and the new desire to serve you again.
Le miroir, confident de ton visage en pleurs,	The mirror, confidant of your tearful face,
reflète, ce matin, lac pur parmi des fleurs,	reflects, this morning, a pure lake among flowers,
un ciel laiteux ainsi qu'une éternelle aurore.	a milky heaven and an eternal dawn.
Midi s'approche et danse, ivre sur ses pieds d'or.	Noon approaches and dances, drunken on his golden feet.
Tends-lui les bras, sèche tes pleurs; dans un essor	Stretch out your arms to him, dry your tears; in a soaring,
abandonne, Psyché, la langueur de ta couche.	Psyche, abandon the langour of your couch.
L'oiseau chante au sommet de l'arbre: le soleil	The bird sings at the tree's summit: the sun
sourit d'aise en voyant l'universel éveil,	smiles with pleasure at the sight of the wide world's rousing,
et le Printemps s'étire, une rose à la bouche.	and Spring, with a rose in its mouth, stretches its limbs.

Translation by Robert Cowart

Maurice Delage
Four Hindu Poems

Maurice Delage, though scarcely known today, was another of the composers in the active musical circles of Paris around the years 1910-14. Born in Paris in 1879, he worked first at a variety of non-musical jobs before becoming interested in music and discovering that his excellent ear helped him assimilate the most recent compositions of the most advanced composers. Stravinsky, in particular, became a close friend.

The audience is politely requested to withhold applause until after each *group* of songs. Please do not applaud after the individual songs within each group.

Delage was a painstaking composer who wrote very slowly, leaving an *oeuvre* of very modest size at the time of his death in 1961. A number of his works have oriental themes. These are more than simple exercises in exotica; rather they reflect his own travels, which came even before he started composing. A voyage to India laid the basis for his Four Hindu Poems, possibly his best-known work. It was completed in the crucial year of 1913, when Stravinsky composed *Le Sacre* and his Three Japanese Lyrics (one of which is dedicated to Delage).

Quatre Poèmes Hindous

I. Madras
Une belle . . . (Stance de Bhartrihari)

Une belle à la taille svelte	A beauty with a slender waist
se promène sous les arbres de la forêt	strolls beneath the forest's trees
en se reposant de temps en temps.	resting from time to time.
Ayant relevé de la main	Having lifted with her hand
les trois voiles d'or	the three golden veils
qui lui couvrent les seins,	that cover her breasts,
elle renvoie à la lune	she sends back to the moon
les rayons dont elle était baignée.	the beams by which she was bathed.

II. Lahore
Un sapin isolé . . . (Henri Heine)

Un sapin isolé	An isolated pine
se dresse sur une montagne aride du Nord.	stands tall on an arid mountain of the North.
Il sommeille.	It slumbers.
La glace et la neige l'environnent	The ice and the snow surround it
d'un manteau blanc.	with a white cloak.
Il rêve d'un palmier	It dreams of a palm
qui là-bas dans l'Orient lointain se désole,	which off in the distant Orient stands grieving,
solitaire et taciturne,	solitary and silent,
sur la pente de son rocher brûlant.	on the slope of its burning rock.

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III. Bénarès
Naissance de Bouddha (Anon.)

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la venue de Bouddha sur la terre.
Il se fit dans le ciel un grand bruit de nuages.
Les Dieux agitant leurs éventails et leurs vêtements
répandirent d'innombrables fleurs merveilleuses.
Des parfums mystérieux et doux
se croisèrent comme des lianes
dans le souffle tiède de cette nuit de printemps.
La perle divine de la pleine lune
s'arrêta sur le palais de marbre
gardé par vingt mille éléphants
pareils à des collines grises
de la couleur des nuages.

In those days was announced
the coming of Buddha to earth.
A great noise of clouds was made in the sky.
The gods, shaking their fans and their raiment,
strewed countless marvelous flowers.

Mysterious and sweet perfumes
tangled about each other like vines
in the warm breath of this spring night.

The sacred pearl of the full moon
stopped above the marble palace
guarded by twenty thousand elephants
seeming like grey hills
the color of the clouds.

IV. Jeypur
Si vous pensez . . . (Stance de Bhartrihari)

Si vous pensez à elle, vous éprouvez un douloureux tourment.
Si vous la voyez, votre esprit se trouble.
Si vous la touchez, vous perdez la raison.
Comment peut-on l'appeler bien-aimée?

If you think of her, you suffer grievous torment.
If you see her, your spirit falters.
If you touch her, you lose your reason.
How can anyone call her beloved?

Translations by Robert Coward

Igor Stravinsky
Two Poems of Konstantine Balmont
Three Japanese Lyrics

Composed at his family home in Ustilug in 1911, Stravinsky's settings of two poems by Konstantine Balmont mark a familiar early step in his harmonic development and his preoccupation with elements of bitonality in *Petrushka*, which he had recently finished. Balmont was a leading Russian Symbolist poet whose words Stravinsky set later that same year in the cantata *The King of the Stars*. The two songs form a contrasting pair, the first dedicated to the composer's mother, the second to his sister-in-law.

Following the completion of *Le Sacre du printemps* in 1913, Stravinsky spent several years composing mostly very tiny pieces. But these little works, rarely heard in concert, are the first intimations of major changes coming over his musical style and especially his treatment of harmony. Like Ravel's Mallarmé settings, though written shortly before them, the *Three Japanese Lyrics* were created under the immediate inspiration of Schoenberg's *Pierrot lunaire*, which Stravinsky had heard twice in recent months. In that remarkable set of twenty-one songs, Schoenberg demonstrated a kind of chamber music for voice and instruments that was intricately worked and deeply expressive. Stravinsky liked Schoenberg's medium, if not his message. Both Ravel's and Stravinsky's songs were intended for performance in Paris on a concert that opened with the Schoenberg piece, but in the end *Pierrot* could not be performed. Still the Stravinsky and Ravel works shared a premiere on January 14, 1914.

The three songs are exceedingly short, partly because Stravinsky chose tiny poems (the longest has only forty syllables) and refused to extend the vocal line by means of

repetitions or extended vocal melismas. Each syllable has a single note; most of the notes are of the same length. The result is an understated composition that works precisely because of its reticence: evanescent, miniature tone poems with voice and either piano or an ensemble or two flutes, two clarinets, piano, and string quartet (Stravinsky composed both versions simultaneously and considered them equally valid). The three songs are dedicated respectively to Maurice Delage, Florent Schmitt, and Maurice Ravel, three composer-colleagues to whom Stravinsky was particularly close in early 1913.

Two Poems of Konstantine Balmont

I. The Flower

Nyezabudochka tsvetochek ochen laskava tsvetyot,
Dla tebya moy druk drushochek nad vaditseji rastyot.
Nad vaditse, nad krinitsye, nad vadoyu kluchevoy.
Na zarye zvyezdoy zvyezditse gavarit ti budta moy!
Nyezabudochka tsvetochek nyeshna sininki glazok
Fsyo zo vyot tebya drushochek.
Slishish tonki galosok?

The little flower "Forget-me-not" blooms so delicately.
For you, my dearest friend, it grows above the brook.
Above the brook, over the spring waters.

At the break of dawn it says to the star: you are like my own!
The little flower "Forget-me-not" with its tender blue eyes
Is calling you always, my darling friend.
Can you hear its sweet, slender voice?

II. The Dove

Golup ktyeryemu pripal.
Kto tam, shto tam padsmatryel.
Golup tyelom nyeshna byel?
Na akontsyesh txvetik al.
Byeli golup varkaval
On tsvetochkom zadadyel

On yevo zacharaval
Nasladilsa ulyetyel.
Ax ti byeli galubok
Pazabil ti al tsvetok,
Ax ti byeli galubok
Varatis xot na chasok!

A dove perched on a manse.
Who is there?
What caught the eye
Of the snow white dove?
At the window blushes a crimson flower.
The white dove cooed, he partook of the flower,
He charmed it, reveled in it,
Then flew away.
Oh, you little white dove
You have forgotten the crimson flower.
Oh, you little white dove
Come back, if just for an hour!

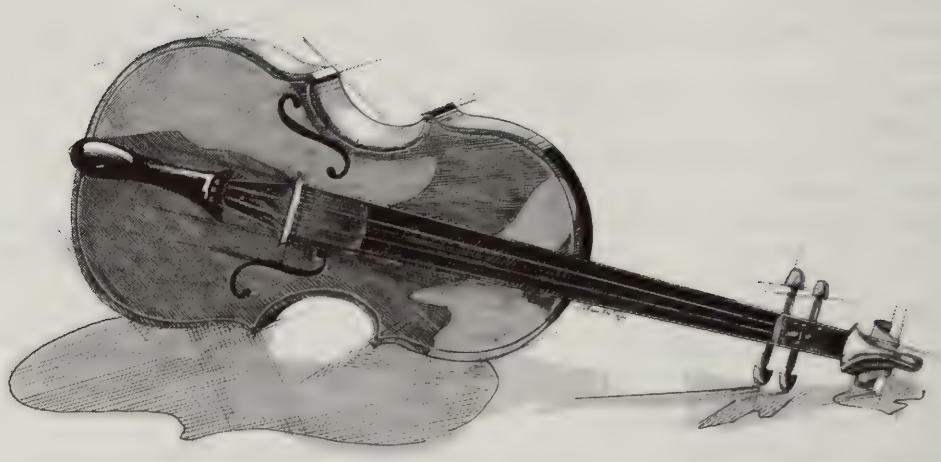
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Three Japanese Lyrics

I. Akahito

Ya byeliye tzveti fsadu tebye xateyla pakazat.
No snyeg pashol.
Nye razabrat gdye snyeg
i gdye tsveti!

I wanted to show you the white flowers in the garden.
But it started snowing,
and one cannot decipher where is snow,
and where are flowers!

II. Mazatsumi

Vyesna prishla.
Iz tryeshin lyedinoy kari

zaprigali igraya vrechke pyenniye Strui:
Anye xatyat bit pyervim byelim tsvyetam radanoy vyesni.

Spring has arrived.
Out of the cracks in the icy crust of the river
The foamy streams playfully began to jump out.
They want to be the first white color of the joyful spring.

III. Tsaraiuki

Shto eta byelaye vdali?
Pafsudu slovna oblaka myeshdu xolmami
To vishni rastsvyeli
prishla shelannaya vyesna.

What is that whiteness far away?
Everywhere, like the clouds between the hills,
It is the cherries that have blossomed,
the longed-for spring has come.

Translations by Valery Rivkin

Maurice Ravel
Three Poems of Stéphane Mallarmé

We rarely think of Ravel as an especially modern composer, even of his own day, but it is worth recalling that, along with Debussy, he was frequently in the circle of Igor Stravinsky at the time that Stravinsky was shaking the musical world with his great early ballets. In 1913 Ravel was staying at Clarens, on Lake Geneva, where Stravinsky lived temporarily. There the two composers intended to undertake the completion of Mussorgsky's opera *Khovanshchina*. Nothing came of that project, but there were other musical consequences. Stravinsky described a performance he had heard of Schoenberg's *Pierrot lunaire* (the score itself was not yet available), and the Frenchman was at once struck by the possibilities of voice accompanied by a chamber ensemble rather than piano. He decided at once to write a similar sort of work for the French repertory, and to that purpose chose three poems by Stéphane Mallarmé; these he set with an ensemble consisting of piccolo, flute, clarinet, bass clarinet, and string quartet. Of course, Ravel's music has little to do *in sound* with Schoenberg's; his concern for French declamation, which is unsurpassed, determines the character of his melodic lines. Still, Ravel's harmonic imagination was freer here than ever before, and it is not a great step from these remarkable songs to much later French music.

Trois Poèmes de Stéphane Mallarmé

I. Soupir

Mon âme vers ton front où rève, ô calme soeur,
Un automne jonché de taches de rousseur

My soul toward your brow, peaceful sister, where dreams
An autumn freckled with russet splashes

—Please turn the page quietly.—

Et vers le ciel errant de ton oeil angélique

Monte, comme dans un jardin mélancolique,
Fidèle, un blanc jet d'eau soupire vers l'Azur!
Vers l'Azur attendri d'Octobre pale et pur

Qui mire aux grands bassins sa langueur infinie
Et laisse, sur l'eau morte où la fauve agonie

Des feuilles erre au vent et creuse un froid sillon,
Se traîner le soleil jaune d'un long rayon.

And toward the wandering sky of your angelic eye

Goes up, as though to a melancholy garden;
Faithfully, one white fountain sighs toward the Azure.
Toward the tender Azure of pale and pure October

Which reflects in the great pond its infinite langour
And on the dead water where the tawny agony

Of the leaves wanders in the wind and hollows out a cold trough,
Lets the yellow sun drift in a long ray.

II. Placet futile

Princesse! à jalouser le destin d'une Hébé
Qui poind sur cette tasse au baiser de vos lèvres,
J'use mes feux mais n'ai rang discret que d'abbé
Et ne figurerai même nu sur le Sèvres

Comme je ne suis pas ton bichon embarbé
Ni la pastille, ni du rouge, ni jeux mièvres

Et que sur moi je sais ton regard clos tombé,
Blonde dont les coiffeurs divins sont des orfèvres!

Nommez-nous . . . toi de qui tant de ris framboisés
Se joignent en troupeaux d'agneau apprivoisés
Chez tous broutant les voeux et bêlant au délires,

Nommez-nous . . . pour qu'Amour ailé d'un eventail
M'y peigne flûte aux doigts endormant ce bercail
Princesse, nommez-nous berger de vos sourires.

Princess! in envying the destiny of a Hebe
Appearing on this cup at the kiss of your lips
I use up my fires, yet I have but the modest rank of a priest
And I shan't figure, even nude, on the Sèvres

Since I am not your bewhiskered lapdog
Nor sugar-drop nor lip-rouge nor delicate games

And since I know your blank look to have fallen on me,
Blond whose divine coiffures are goldsmiths!

Name us . . . you of whom so many raspberry-flavored laughs
Join together into flocks of tamed lambs

Grazing on everyone's desires and bleating in ecstasy,

Name us . . . so that Love with his fan-like wings
Might paint me there, flute between my fingers, lulling this fold to sleep
Princess, name us shepherd of your smiles.

III. Surgi de la croupe et du bond

Surgi de la croupe et du bond
D'une verrerie éphémère
Sans fleurir la veillée amère
Le col ignoré s'interrompt.

Je crois bien que deux bouches n'ont

Bu, ni son amant ni ma mère
Jamais à la même Chimère
Moi, sylphe de ce froid plafond!

Having arisen from the croup and the leap
Of an ephemeral glassworks
Without rendering sweeter the bitter vigil
The unknown neck is broken.

I truly believe that two mouths have not drunk,

Neither her lover nor my mother
Ever from the same fantasy
I, sylph of this cold ceiling!

Le pur vase d'aucun breuvage
Que l'inexhaustible veuvage
Agonise mais ne consent,

Naïf baiser des plus funèbres!
A rien expirer annonçant
Une rose dans les ténèbres.

The pure vase of no drink
but inexhaustible widowhood
Lies in agony, but does not give in,

Naive kiss of the darkest of kisses!
Expiring into nothing, announcing
A rose in the shadows.

Translations by Robert Cowart

Maurice Ravel
Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

Maurice Ravel composed his Introduction and Allegro in 1906. The heading of the original score reveals in its typography that this is not a normal piece of chamber music. Following the title we find the performing forces listed this way: "*pour HARPE avet acct. [accompagnement] de Quatuor à cordes, Flute, et Clarinette.*" Clearly, then, this unusual ensemble is designed as a showcase for the harp, not as a piece of balanced chamber music for seven independent, equally important players. The result is a sensuous score of silvery sounds, concocted to appeal to the musical sweet tooth. The flute and clarinet in unison open with a slightly mysterious phrase answered by a different idea in the strings; these two halves of the main theme retain separate identities throughout the piece, though the second (string) phrase gradually begins to dominate almost totally. The harp introduces itself with an arpeggio, after which the entire series of phrases is restated in slightly varied form. The cello introduces a new theme under a colorful overlay of arpeggio figures in the upper strings and woodwinds. This leads into the Allegro, introduced by the unaccompanied harp. It employs the musical ideas already presented in slightly varying guises and a wide array of brilliant and varied sonorities.

—Notes by Steven Ledbetter

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WILLIAM BASTIAN, tenor
WILLIAM SHARP, baritone
STEPHEN RICHARDSON, bass-baritone

ALL-MOZART PROGRAM

Overture to *La clemenza di Tito*, K.621

Eine kleine Freimaurer-Cantate, K.623,
"Laut verkünde unsere Freude"
Allegro (Chorus)
Recitative (Tenor)
Aria. Andante (Tenor)
Recitative and Arioso (Tenor, Bass)
Allegro (Chorus)

WILLIAM HITE and WILLIAM BASTIAN, tenors
WILLIAM SHARP, baritone

INTERMISSION

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Requiem in D minor, K.626

Introitus (Requiem and Kyrie)	Lacrimosa
Dies irae	Domine Jesu
Tuba mirum	Hostias
Rex tremendae	Sanctus
Recordare	Benedictus
Confutatis	Agnus Dei
	Lux aeterna

JANE BRYDEN, soprano
MARY WESTBROOK-GEHA, mezzo-soprano
WILLIAM HITE, tenor
STEPHEN RICHARDSON, bass-baritone

NOTES

Wolfgang Amadè Mozart
Overture to *La clemenza di Tito*, K.621

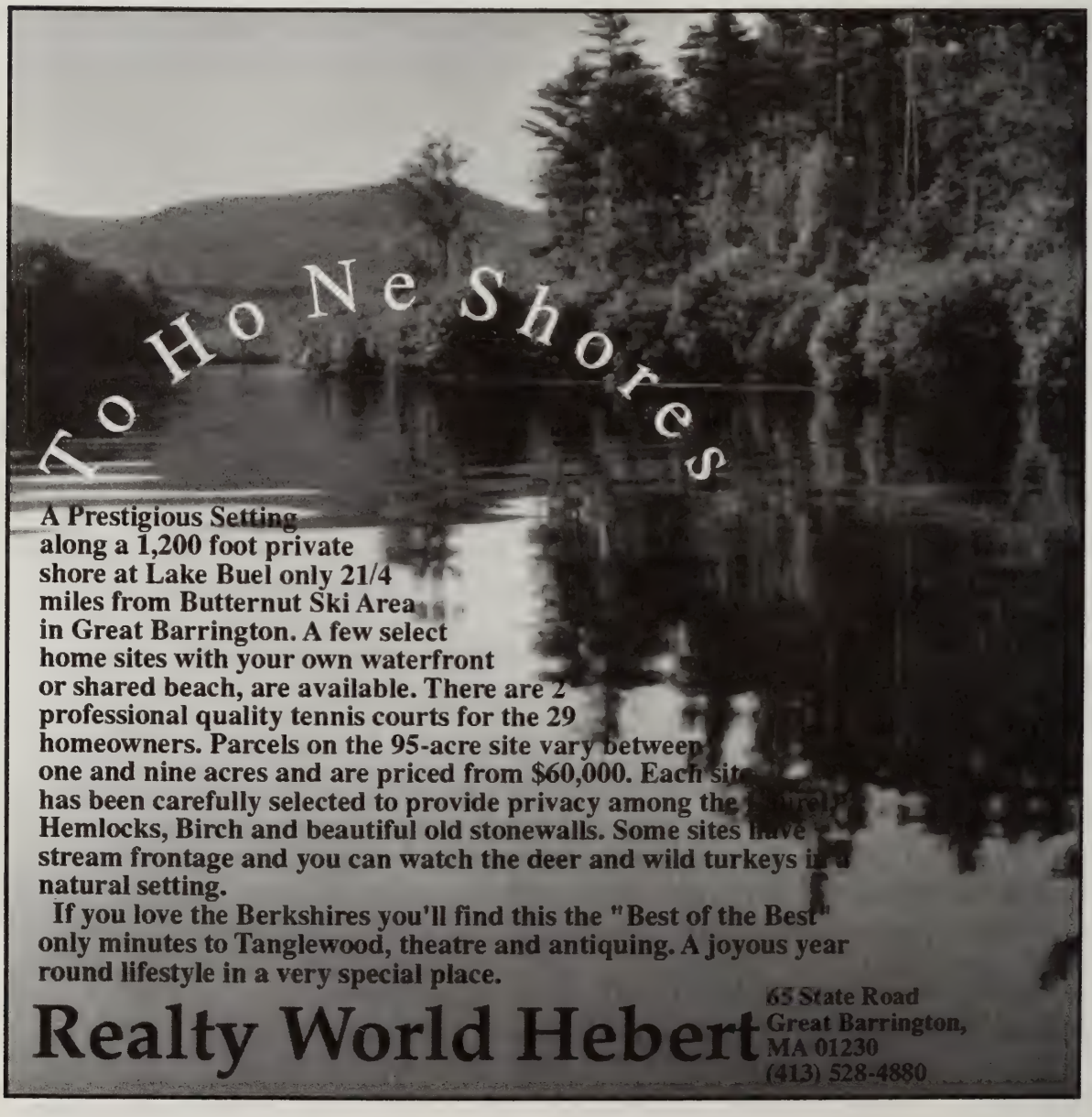
Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. As was typical in the operatic world of Mozart's day, he composed the overture to his opera La clemenza di Tito *immediately before the first performance, which took place at the National Theater in Prague on September 6, 1791. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

Mozart's final opera seria, *La clemenza di Tito* ("The Clemency of Titus"), was composed in terrific haste (a matter of weeks) for performance at the coronation of Emperor Leopold II as King of Bohemia. Appropriate to the event, Mozart chose a reworked version of an old Metastasio libretto about the nobility and generosity of the Roman emperor Titus (39-81 A.D.), showing him renouncing a chosen bride when he learns that she is already promised and tearing up death sentences he has already signed—clearly a lesson in royal decorum. The opening-night audience was a purely political one that failed to appreciate Mozart's music, thus generating the continuing notion that *La clemenza di Tito* was a failure; but once the coronation was over and the music-loving (and Mozart-loving) citizens of Prague could attend, the opera was much more successful. Nevertheless, for nearly two centuries *La clemenza di Tito* was rarely heard, the victim of received notions about its supposed low level of inspiration and its out-moded *opera seria* conventions. Recent revivals, though, have demonstrated the fallacy of the older view, justifying the admiration for the opera expressed by such literary lights as Goethe, Stendahl, Shelley, and Mörike. But even when the opera as a whole was in the shadows, the overture was performed and appreciated for its grandeur and fiery spirit.

Wolfgang Amadè Mozart
Eine kleine Freimaurer-Cantate ("A Little Masonic Cantata"), K.623

Mozart composed the Little Masonic Cantata, his last completed composition, in November 1791, finishing it on November 15 and conducting the performance on November 18. The score calls for tenor and bass solo, three-part men's chorus (tenor, tenor, bass), one flute, two oboes, two horns, and strings.

From December 1784, when he joined the organization, Mozart was an active Freemason, an ardent supporter of the organization's goals of brotherhood, tolerance, and benevolence to all. On several occasions he composed music for Masonic ritual (particularly including the moving *Masonic Funeral Music*, K.477). When his lodge moved to new quarters late in 1791, he composed a short cantata dedicating the new facility to the ideals of the brotherhood, finishing it on November 15 and conducting the first performance three days later. It was Mozart's last completed work; he died



just two weeks later. The performance was received with great applause, and this encouraged Mozart to begin working again on his unfinished and interrupted *Requiem*. But only a few days later he sank into a depression and became too weak to compose further.

The score published in the complete edition of Mozart's works asserts that the text of the cantata was by Emanuel Schikaneder, the librettist for *The Magic Flute*, which was even then enjoying a vigorously successful run. But after Mozart's death his lodge brothers published the score as a benefit to Mozart's widow and noted that the words were by an unnamed member of the lodge; Schikaneder was not then a member. H.C. Robbins Landon proposes that the text was written by one his brother Masons, Karl Ludwig Gieseke.

As with his other compositions for the Masonic ritual, Mozart writes a fairly simple part for male chorus. Many of his melodic phrases contain a frequent Masonic symbol: two notes (usually eighths) slurred together as a suggestion of the bond or "tie" between two friends. When they are singing together, the tenor and bass soloists extend this imagery with parallel motion between the voices and a touch of canonic imitation in their Arioso whey they invoke "*Eintracht*" ("concord"). The opening chorus returns to close the little cantata with a sonorous evocation of the brotherhood.

MOZART, "Eine kleine Freimaurer-Cantate," K.623

CHORUS (Allegro)

Laut verkünde uns're Freude
froher Instrumentenschall,
jedes Bruderherz emfinde
dieser Mauern Wiederhall;

denn wir weihen diese Stätte
durch die goldne Brüderkette

und den ächten Herzverein
heut zu unserm Tempel ein.

Laut verkünde, *usw.*

TENOR (Recitative)

Zum erstenmale, edle Brüder,
schliesst uns dieser neue Sitz
der Weisheit und der Tugend ein.
Wir weihen diesen Ort
zum Heiligthum unserer Arbeit,
die uns das grosse Geheimnis
entziffern soll.

Süss ist die Empfindung des Maurers
an so einem festlichen Tage,
der die Bruderkette neu und enger
schliesst;
süss der Gedanke, dass nun die
Menschheit wieder
einen Platz unter Menschen gewann;

CHORUS

Let the instruments' sounds loudly
announce our joy,
may every brother's heart feel
its echo within these walls,

for we consecrate this place
through the golden chain of
brotherhood
and the true union of hearts
today in our temple.

Let the instruments' sounds, *etc.*

TENOR (Recitative)

For the first time, noble brothers,
this new place encloses
wisdom and virtue.
We dedicate this place
to the sacredness of our labor,
which the great mystery will
decipher for us.

Sweet are the Mason's feelings
on such a festive day,
when the chain of brotherhood is
newly and more firmly sealed;
sweet the thought that now humanity
has again
won a place among mankind;

—Please turn the page quietly.—

süss die Erinnerung an die Stätte,
wo jedes Bruderherz ihm,
was er war und was er ist und was
er werden kann, so ganz bestimmt,
wo Beispiel ihn belehrt,
wo ächtre Bruderliebe seiner pflegt

und wo aller Tugenden heiligste,
erste,
aller Tugenden Königin,
Wohltätigkeit in stillem Glanze
thront.

sweet the remembrance of the place
where each brother's heart
determined what he was and what he
is and what he can become,
where high example taught him,
where true brotherly love fostered
him,
and where of all virtues the first,
the most sacred,
the queen of all virtues,
benevolence, reigns in silent
splendor.

TENOR (Aria. Andante)

Dieser Gottheit Allmacht ruhet

nicht auf Lärmen, Pracht, und Saus,
nein, im Stillen wiegt und spendet

sie der Menschheit Segen aus.

The omnipotence of this divinity
rests
not on din, pomp, and riot;
no, in silence it cradles and
bestows
its blessings on humanity.

Stille Gottheit, deinem Bilde
huldigt ganz des Maurers Brust,
denn du wärmst mit Sonnenmilde
stets sein Herz in süsser Lust.

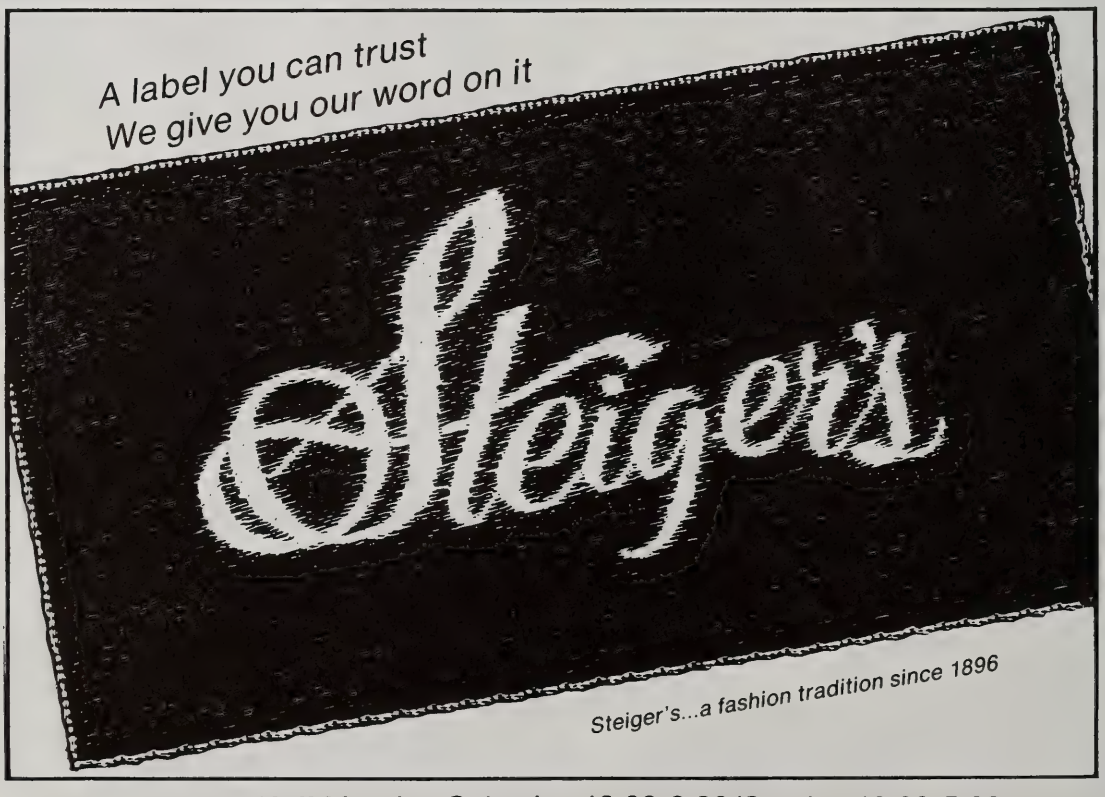
Silent divinity, to your image
the Mason's heart pays homage,
for you ever warm his heart
in sweet joy with sunny gentleness.

TENOR (Recitative)

Wohlan ihr Brüder, überlasst euch
ganz der Seligkeit eurer
Empfindungen, da ihr nie,
dass ihr Maurer seid, vergesst.

(Recitative)

Come, brothers! give yourselves over
entirely to the bliss of your
feelings, that you may never
forget that you are Masons.



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BASS (Recitative)

Diese heut'ge Feier sei ein Denkmal
des wieder neu und festgeschlossnen
Bunds.

TENOR (Recitative)

Verbannet sei auf immer Neid,
Habsucht und Verleumdung
aus uns'rer Maurerbrust,

TENOR UND BASS (Arioso)

und Eintracht knüpfe fest
das teure Band
das reine Bruderliebe webte.

TENOR UND BASS (Duetto. Andante)

Lange sollen diese Mauern
Zeuge uns'rer Arbeit sein,
und damit sie ewig daure
weiht sie heute Eintracht ein.

Lasst uns teilen jede Bürde
mit der Liebe Vollgewicht,
dann empfangen wir mit Würde
hier aus Osten wahres Licht.

Diesen Vorteil zu erlangen,
fanget froh die Arbeit an.
Und auch der schon angefangen,
fange heute wieder an.

Haben wir an diesem Orte
unser Herz und uns're Worte
an die Tugend ganz gewöhnt,
o dann ist der Neid gestillet
und der Wunsch so ganz erfüllet,
welcher uns're Hoffnung krönt.

CHORUS (Allegro)

Laut verkünde uns're Freude
froher Instrumentenschall,
jedes Bruderherz emfinde
dieser Mauern Wiederhall;

denn wir weihen diese Stätte
durch die goldne Brüderkette

und den ächten Herzverein
heut zu unserm Tempel ein.

Laut verkünde, *usw.*

BASS (Recitative)

May today's ceremony be a memorial
of the ever-new and firmly sealed
union.

TENOR (Recitative)

Let envy be eternally banned,
along with greed and slander,
from our Masonic hearts,

TENOR AND BASS (Arioso)

and may concord firmly fasten
the cherished bond
that pure brotherly love has woven.

TENOR AND BASS (Duet)

Long may these walls serve
as witness to our labors,
and, so that they last forever,
may concord consecrate them today.

Let us share every burden
with the full weight of love;
then we shall receive here
with dignity the true light of the
east.

In order to gain this advantage,
begin work quickly.
And even that which is already begun
start again today.

If in this place we have
dedicated our hearts and our words
entirely to virtue,
oh, then envy is stilled
and that wish utterly fulfilled
that crowns our hopes.

CHORUS

Let the instruments' sound loudly
announce our joy,
may every brother's heart feel
its echo within these walls,

for we consecrate this place
through the golden chain of
brotherhood
and the true union of hearts
today in our temple.

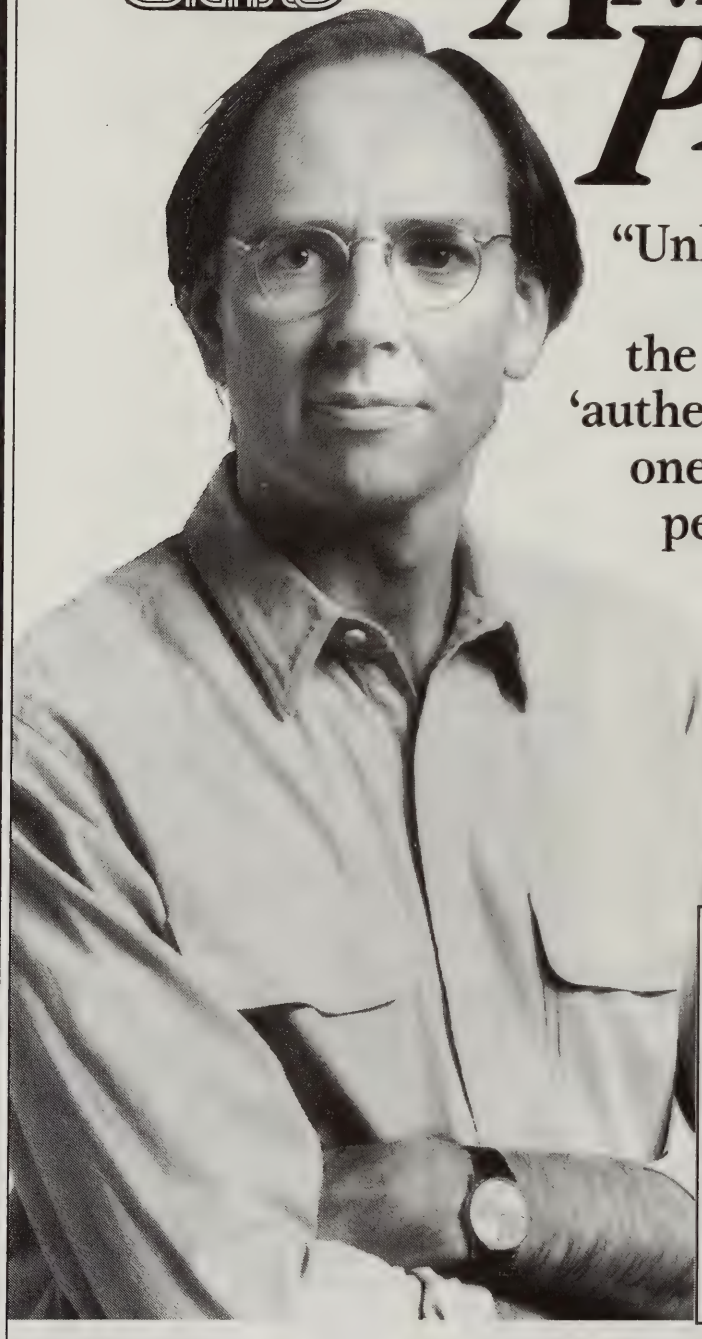
Let the instruments' sounds, *etc.*

—translation by S.L.

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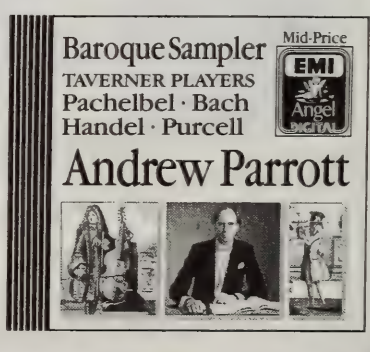
"Unlike some early-music experts, who follow the maxim that the most 'authentic' conductor is the one who makes the least personal impression on the music, Parrott dug in and really led the orchestra."

—St. Paul Pioneer Press









Wolfgang Amadè Mozart
Requiem in D minor, K.626

Mozart worked on the Requiem during the last five months of his life but left it unfinished. It was completed (to fulfill a commission) by his pupil Franz Xaver Süssmayer. The first performance of the work was given in the new monastery church at Wiener Neustadt on December 14, 1793, though it was billed as a work by Franz, Count Walsegg-Stuppach, who had commissioned the piece anonymously with the intention of passing it off as his own, to be used on the occasion of a solemn Mass in memory of his wife. Mozart's scoring is most unusual, though it fits the expressive needs of a Requiem: he omits all the brighter woodwind instruments—flutes and oboes—and replaces the clarinet with its darker relative, the basset horn. He also omits horns from the brass section. The resulting ensemble consists of solo vocal quartet (soprano, alto, tenor, and bass), mixed chorus, and an orchestra of basset horns, bassoons, and high trumpets in pairs, three trombones, strings, and organ (as continuo instrument).

Sometime early in the summer of 1791 Mozart received a mysterious visitor, a "gray messenger," who offered him 50 ducats as the first half of a commissioning fee for the composition of a Requiem. Mozart accepted because he badly needed the money, but the oddity of the incident and his own depression and ill health conspired to make him unduly morbid. At times he took the "gray messenger" to be some sort of emissary of Death. Actually the messenger was an agent for one Count Walsegg-Stuppach, who demanded secrecy because he intended to perform the Requiem in memory of his wife and to pass it off as his own composition.

Mozart composed the piece in three stages interrupted by other responsibilities. He started in the mid-summer period before going to Prague late in August to attend the premiere of *La clemenza di Tito*, which he had written at breakneck speed in eighteen days. Then, after returning to Vienna in mid-September and completing *The Magic Flute* on the 25th and the Clarinet Concerto the following day, he worked on the Requiem until mid-October, when his wife Constanze took the score away from him because she feared it would damage his now-precarious health. Mozart began to be obsessed with the notion that he was writing the work in preparation for his own death, and he even raved that he had poisoned himself (from which delusions arose



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the legend that his "rival" Salieri had in fact poisioned him, a tale that has been thoroughly disproven on many occasions but keeps popping up nonetheless).

A more lucid spell in November allowed him to work on the Requiem and even to make one final public appearance to direct the performance of his *Little Masonic Cantata*. He is suposed to have discussed his plans and sketches for the Requiem with his pupil Franz Xaver Süssmayer, who had recently assisted him in finishing *La clemenza di Tito* by composing all the recitatives. Shortly before his death, a quartet of friends gathered to sing through some of the vocal parts of the unfinished Requiem, Mozart himself taking the alto line. By December 3 he felt well enough to talk of getting up, but the following day he took a serious turn for the worse. A priest administered the last rites, and a doctor (who refused to come until the end of the performance he was attending at the theater) showed up long enough to order cold poultices placed on the composer's feverish forehead—to no avail. Mozart lost consciousness and died an hour after midnight, early on December 5, just eight weeks short of his thirty-sixth birthday.

Constanze's first concern was that the torso of the Requiem be brought to completion; she needed the remainder of the commissioning fee and feared that, if the work was not completed, she would have to return the portion already spent. At the time of his death Mozart had completed only the opening Introit in full score, with the complete orchestration, but he had substantially completed the *Kyrie*. He had, with one exception, completed the long sequence (the *Dies irae*, etc.) and the *Offertory*. These drafts consisted of his normal full sketch: the completed choral part, the bass line, and a few essential indications for the remainder of the orchestration. Only the final section of the Sequence, the *Lacrimosa*, was still just a fragment; Mozart composed the vocal parts for the first eight measures—as far as the powerful crescendo on a rising chromatic line in the soprano—and then, as if the effort was too much for him, he broke off the manuscript entirely.

Constanze sought another composer who would be willing to finish the Requiem and pass the whole off as Mozart's for the purpose of fulfilling the commission. She first approached Joseph Eybler, who began work with devotion and insight. He first completed the orchestration of the finished passages of the *Dies irae* movements, entering the added instrumental parts directly into Mozart's manuscript. But when it came to composing *ex nihil* from the point where Mozart dropped the work, he wrote out two measures of a soprano line in the *Lacrimosa* and decided to give up the attempt to equal Mozart. Constanze evidently asked several other composers to undertake the work but was forced to settle, in the end, on Süssmayer.

Süssmayer recopied the entire completed part of the manuscript (since there were already two different handwritings in the original score, it would have been hard to pass it off as a work of Mozart's to Count Walsegg), wrote his own orchestration for the *Dies irae* movements, and completed the rest of the Requiem, possibly—though this has never been proven, since documentation is totally lacking—on the basis of sketches left by Mozart or of verbal instructions given by the composer before he died. Certainly Mozart discussed the piece incessantly in his last days—it was haunting him. And Süssmayer may well have taken notes which have not survived (though he certainly did not do so in the ludicrous way in which Salieri is depicted taking dictation from Mozart in the film *Amadeus*); even if he did receive oral instructions from Mozart, the immediacy of these comments and the accuracy of his memory may be questioned, since he did not begin his work for some two months after Mozart's death.

In any case, the remaining movements—Sanctus, Benedictus, Agnus Dei, Communio (*Lux aeterna*)—seem to be Süssmayer's work, though they are close enough to Mozart's style to make credible his assertion that he was working with notes from the

master. By the time the Requiem was finally published as Mozart's in 1800, rumors had long circulated about the complicity of other composers in its completion. At the request of the publishers, Brietkopf & Härtel, Süssmayer described his role, explaining that everything from the verse "*judicandus homo reus*" (the third line of the *Lacrimosa*) was his own, though it had been his idea to repeat Mozart's *Kyrie* fugue in the closing *Communion* "to give the work greater uniformity." Whether or not this decision grew out of conversations with Mozart regarding the overall design of his score, it was, in any case, a normal procedure in Viennese Mass compositions of the day. We shall probably never know to what degree Süssmayer made use of Mozart's sketches for later movements; most sketches as may have existed seem to have been destroyed by Constanze in order to maintain the fiction that her husband actually completed the Requiem himself. (The surviving Requiem manuscript, along with another manuscript containing all we have of Mozart's sketches, are due to be published in facsimile this year; this should allow those interested in the question the opportunity to decide for themselves.)

It is clear that Süssmayer was not Constanze's first or even her second choice to finish her husband's score, so we should probably be wary of putting too much stock in his claims that he had special information that was not available to other musicians in the Mozart circle. Still it was Süssmayer's pious labors on behalf of his "unforgettable teacher" that have made it possible for us to hear performances of Mozart's last musical conception.

However much we may wish that Mozart had lived to complete the entire Requiem —and many other works after it—we can be greatful for a performable version made possible through Süssmayer's assiduous devotion. Compared to Mozart's earlier Mass compositions, the Requiem is a work of somber and impressive beauty, darker in color, but rising to great heights of power and drama (as in the first two lines of the *Lacrimosa*, probably the last notes he ever penned), and soaring with the ineffable grace that was his, but clearly filled, as well, with the commitment of immediate and urgent personal expression.

—Notes by Steven Ledbetter

MOZART, Requiem in D minor, K.626

1. INTROITUS

Requiem

Requiem aeternam dona eis Domine: et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam: ad te omnis caro veniet.

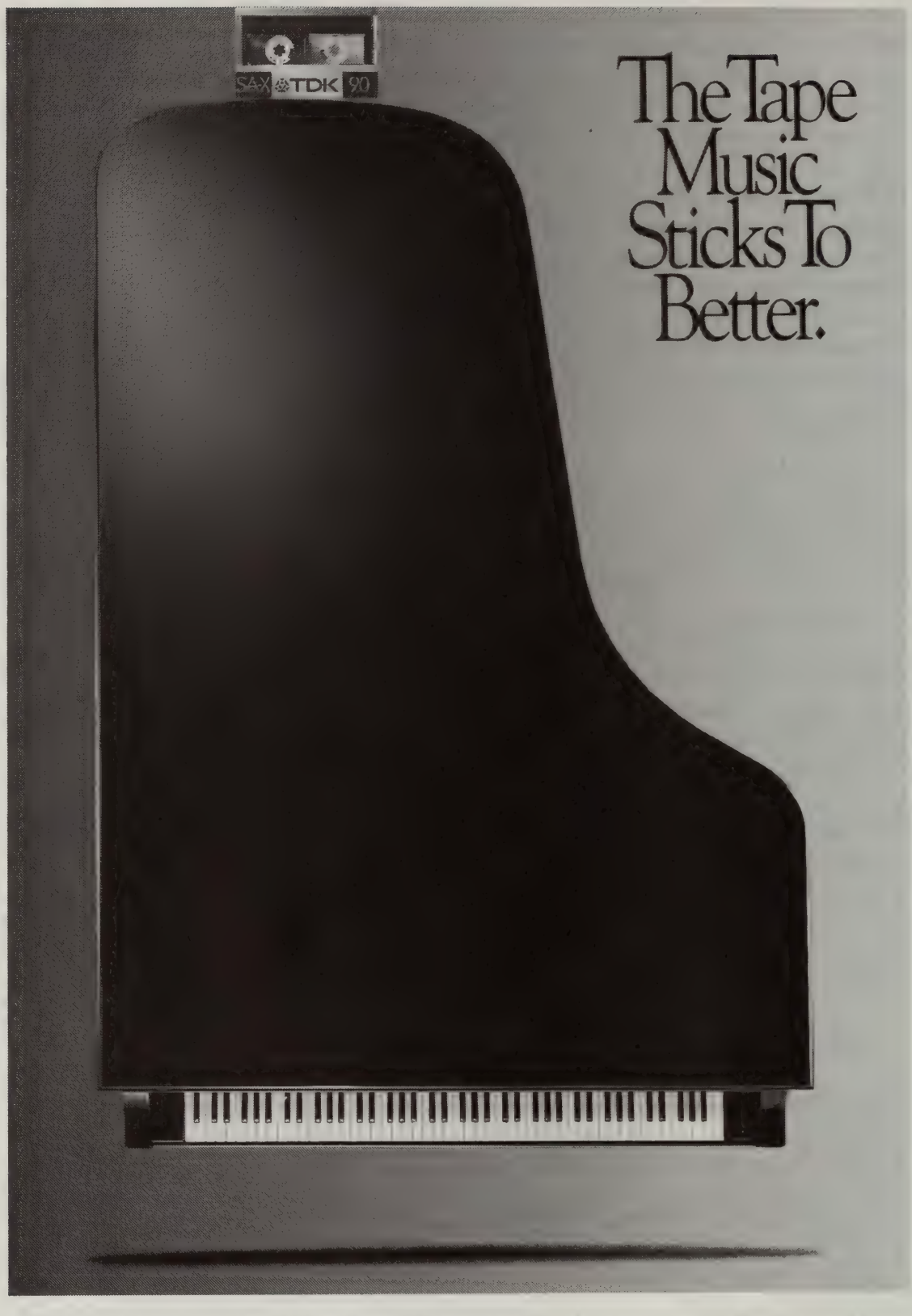
Grant them eternal rest, O Lord: and let everlasting light shine on them. To thee, O God, praise is meet in Sion, and unto thee shall the vow be performed in Jerusalem. Hearken unto my prayer: unto thee shall all flesh come.

2. KYRIE

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Lord, have mercy upon us;
Christ, have mercy upon us;
Lord, have mercy upon us.

—Please turn the page quietly.—



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3. SEQUENCE

Dies irae

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

The day of wrath, that day shall dissolve the world in ashes, as witnesseth David and the Sibyl.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

What trembling shall there be when the Judge shall come who shall thresh out all thoroughly!

Tuba mirum

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous sound through the tombs of all lands, shall drive all unto the Throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astounded when the creature shall rise again to answer to the Judge.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

A written book shall be brought forth in which shall be contained all for which the world shall be judged.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

And therefore when the Judge shall sit, whatsoever is hidden shall be manifest; and naught shall remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What shall I say in my misery? Whom shall I ask to be my advocate, when scarcely the righteous may be without fear?

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

King of awful majesty, who freely savest the redeemed; save me, O fount of mercy.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Remember, merciful Jesus, that I am the cause of thy journey, lest thou lose me in that day.

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary: thou didst redeem me, suffering the cross: let not such labor be frustrated.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance, give the gift of remission before the day of reckoning.

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplicanti parce, Deus.

I groan as one guilty; my face blushes at my sin. Spare, O God, me, thy suppliant.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary, and didst hear the thief's prayer, hast given hope to me also.

—Please turn the page quietly.—

Preces meae non sunt dignae, Sed tu bonus fac benigne, Ne perenni cremer igne.	My prayers are not worthy, but do thou, good Lord, show mercy, lest I burn in everlasting fire.
Inter oves locum praesta Et ab haedis me sequestra, Statuens in parte dextra.	Give me place among thy sheep and put me apart from the goats, setting me on the right hand.
Confutatis Confutatis maledictis Flammis acribus addictis, Voca me cum benedictis.	When the damned are confounded and devoted to sharp flames, call thou me with the blessed.
Oro supplex et acclinis, Cor contritum quasi cinis, Gere curam mei finis.	I pray, kneeling in supplication, a heart contrite as ashes, take thou mine end into thy care.
Lacrimosa Lacrimosa dies illa Qua resurget ex favilla Judicandus homo reus.	Lamentable is that day on which guilty man shall arise from the ashes to be judged.
Huic ergo parce, Deus, Pie Jesu Domine: Dona eis requiem. Amen.	Spare then this one, O God, merciful Lord Jesus: give them peace. Amen.

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4. OFFERTORIUM

Domine Jesu

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum. Sed signifer sanctus Michael repraesentet eas in lucem sanctam: quam olim Abrahae promisisti et semini eius.

O Lord, Jesus Christ, King of glory, deliver the souls of all the departed faithful from the torments of hell and from the bottomless pit; deliver them from the mouth of the lion; lest Tartarus swallow them; lest they fall into the darkness. But let Saint Michael the standardbearer bring them forth into the holy light; which thou didst once promise unto Abraham and his seed.

Hostias

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus: quam olim Abrahae promisisti et semini eius.

To thee, O Lord, we render our offerings and prayers with praises. Do thou receive them for those souls which we commemorate today: which thou didst once promise unto Abraham and his seed.

5. SANCTUS

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of they glory. Hosanna in the highest.

6. BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

7. AGNUS DEI

Agnus Dei qui tollis peccata mundi; dona eis requiem. Agnus Dei qui tollis peccata mundi; dona eis requiem sempiternam.

Lamb of God, that takest away the sins of the world; give them rest. Lamb of God, that takest away the sins of the world: give them eternal rest.

8. COMMUNIO

Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis, quia pius es.

Let everlasting light shine on them, O Lord, with thy saints for ever; for thou art merciful.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant to the departed eternal rest, O Lord: and let everlasting light shine on them.

Tanglewood
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Sunday, July 1, at 2:30

ARNOLD STEINHARDT, violin and viola
JOEL SMIRNOFF, violin and viola
JOEL KROSNICK, cello
EDWIN BARKER, double bass
GILBERT KALISH, piano

ALL-SCHUBERT PROGRAM

Trio No. 2 in B-flat for
violin, viola, and cello, D.581

Allegro moderato
Andante
Menuetto: Allegretto
Rondo: Allegretto

Messrs. STEINHARDT, SMIRNOFF,
and KROSNICK

Sonata in A for violin and piano, D.574

Allegro moderato
Scherzo: Presto; Trio
Andantino
Allegro vivace

Messrs. STEINHARDT and KALISH

INTERMISSION

Baldwin piano

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Quintet in A for piano, violin, viola,
cello, and double bass, D.667, *Trout*

Allegro vivace
Andante
Scherzo: Presto
Theme and Variations: Andantino—Allegretto
Finale: Allegro giusto

Messrs. KALISH, SMIRNOFF, STEINHARDT,
KROSNICK, and BARKER

NOTES

Franz Schubert
Trio No. 2 in B-flat for violin, viola, and cello, D.581

Schubert began two trios for the combination of violin, viola, and cello, both in the key of B-flat. The first was composed, though left incomplete, in September 1816; the second, his only finished string trio, followed it exactly a year later, when Schubert himself was just twenty. It was one of the many Schubert works that remained almost entirely unknown after the composer's premature death, and it remained unpublished until 1897. Still, George Grove and Arthur Sullivan saw the manuscript in Vienna in 1867, during their highly successful foraging expedition for lost Schubertiana; they pronounced it "very good," and they may have been responsible for getting the work into the hands of Joseph Joachim, who was the violinist in an ensemble that gave the first public performance of the work in London in 1869. The trio is a relatively unprepossessing work illustrating the kind of lighthearted chamber music that Schubert wrote in his youth, largely for use in the circle of his family and friends, where active music-making was a regular pastime.

Franz Schubert
Sonata in A for violin and piano, D.574 (Op. 162)

Schubert composed four sonatas for violin and piano, all of which were published with titles that suggest works of lesser significance: the first three (composed in March and April 1816) were published as "Sonatinas," the last (composed in August 1817) as a "Duo." In all cases, the publication by Diabelli came long after the composer's death, so Schubert had no say in determining how they would be presented. Even after the present work was published, in 1851, it was barely noticed; the earliest known public performance took place only on March 3, 1864.

Though the main purpose of the duo sonata in Schubert's day was for social music-making at home, the form was gradually turning into a vehicle for the display of virtuosity, and some elements of this change can be seen in the A major sonata. Perhaps

even more significant, though, is its structural solidity. Schubert composed this sonata at the end of a year in which he had been experimenting with the sonata form in all kinds of ways. Whereas his recapitulations had previously tended to relax into easy-going repetition of what had come before, here—in both the first and last movements—he produces a more serious and elaborate treatment of both development and recapitulation. The scherzo, which comes second, is a sparkling movement in E major. By contrast, the slow movement, an Andantino in C major, expresses the sad-sweet combination that is pure Schubert, with a darkly mysterious middle section in A-flat major ("*dolce*"). The finale, for all the strength of its sonata form structure, projects the lively character of a scherzo and quotes from Schubert's own dance piece, *Cotillion* in E-flat, for solo piano.

Franz Schubert
Quintet in A for piano, violin, viola, cello, and double bass, D.667, *Trout*

During the summer of 1819, Schubert took a vacation trip with his friend Johann Michael Vogl to Linz and Steyr, in Upper Austria. Schubert was delighted to discover that his host in Steyr had eight daughters, "almost all pretty," as he wrote his brother. "You can see that there is plenty to do." In addition to being decorative, the girls were also musical, and many evenings were spent performing Schubert's songs and piano pieces. One particularly favored song, *Die Forelle* ("The Trout"), composed two years earlier, was so popular at these parlor concerts that when a local amateur cellist of some means, Sylvester Paumgartner, commissioned a quintet from Schubert for the same performing ensemble as Hummel's Opus 87—piano, violin, viola, cello, and double bass—he specifically requested a set of variations on *Die Forelle* as one of the movements.

The work that resulted has long been Schubert's most popular chamber composition—neither his most dramatic nor his most far-reaching, but certainly one of his most lovable (and that is saying a lot!). In a letter to his brother during this vacation, Schubert wrote, "The country round Steyr is unimaginably lovely." The companionship was pleasant, too, and Schubert always delighted in casual music-making. All of these pleasures, natural and social, seem to have been captured in this frank and

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open-hearted score. So much satisfaction did he find in his circumstances and his composing that he produced not the usual four movements, but five.

The triplet figure stated by the piano at the very beginning of the opening Allegro dominates the entire movement, bubbling along as a foil to the lyrical theme presented immediately after in the strings. The Andante exploits a typically Schubertian indolence—laying out its slow-movement sonata form plan (i.e., one without a development section) in such a way that the second half is simply a repetition of the first half at a different level, calculated to end in the home key. Thus, a tranquil first theme in F major moves, with increasing decoration, to the second in the relatively bright key of D; an immediate restatement in the unexpected key of A-flat major proceeds in as nearly literal a repetition as possible to bring the second material back in the home key of F. The scherzo is vigorous and propulsive, becoming only slightly more relaxed in the Trio.

The fourth movement, based on *Die Forelle*, is by far the best-known section of the quintet. Schubert's original song might conceivably have been a folk song imitation (if one considers only the opening stanzas), but when the poet described the trickery by which the fisherman finally catches the wily trout, the composer wrote a more elaborate, expressively modulatory stanza. For the variation set, however, Schubert chose to use only the version of the tune that might be considered most like folk song. The theme—a simple harmonization of the tune in D major—is presented in strings alone; then the first three variations place it progressively in the treble (piano), a middle voice (viola), and bass (cello), while the other parts add increasingly lavish ornamentation. The fourth variation turns to a stormy D minor, which in turn leads to the most far-reaching of the variations, beginning in B-flat and hinting at far harmonic vistas before returning irresistibly to D major for the final Allegretto, which is also the only variation in the entire set to use the familiar piano figure that was so much a part of the original song.

The closing movement is lively and exceedingly simple, once more creating its second half by copying the first half at a pitch level designed to return to the home key of A major at the end. A slightly martial character in the main theme yields finally to the bubbling triplets that had played so important a role in the first two movements as well.

—Notes by Steven Ledbetter

ARTISTS

The Boston Symphony Chamber Players



The only permanent chamber music ensemble made up of the principal players of a major symphony orchestra, the Boston Symphony Chamber Players include the Boston Symphony Orchestra's principal string, woodwind, brass, and percussion players. The Chamber Players can perform virtually any work within the vast chamber music literature, from miniature works for one or two instruments to Stravinsky's *L'Histoire du soldat* concert suite, and they can expand their range of repertory by calling upon other members of the Boston Symphony Orchestra or enlisting the services of such distinguished guest artists as Gilbert Kalish, the group's regular pianist. Other pianists who have performed with the Chamber Players include Claude Frank, Misha Dichter, Peter Serkin, and André Previn; the ensemble has also been joined by guest artists ranging from sopranos Phyllis Curtin and Benita Valente and mezzo-soprano Jan DeGaetani to the Juilliard and Guarneri string quartets, as well as such noteworthy Tanglewood Music Center alumni vocalists as Dominique Labelle, Lisa Saffer, and Sanford Sylvan.

The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood, and a busy schedule of touring and recording. This past May, as part of their 25th Anniversary Season, their most recent tour took them to ten cities across the United States. The group has traveled to South America, the Soviet Union, and throughout the United States. In May 1983 they performed for the first time in Japan, giving fourteen concerts in eleven cities; they returned to Japan in May 1987. The ensemble has toured Europe five times, most recently in May 1984. Among the Chamber Players' recordings on the Nonesuch label are the Beethoven Septet and Schubert Octet, the Brahms string quintets, horn trio, and clarinet trio, and a pairing of Smetana's G major piano trio and the Dvořák string sextet. Their recent recordings include an all-Copland album and music by Leon Kirchner and John Harbison. The ensemble's Deutsche Grammophon release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis. Other Chamber Players recordings include Debussy's last three sonatas and *Syrinx* for solo flute; the Dvořák Opus 77 string quintet; music of Ives, Porter, and Carter; and the complete chamber music of Stravinsky, including *L'Histoire du soldat*.

Carol Webber



Soprano Carol Webber has established herself singing in opera, with symphony orchestra, and in concert. Ms. Webber made her Alice Tully Hall debut with the Springfield Chamber Orchestra in 1987 as a soloist in Shostakovich's Symphony No. 14, which she later sang at New York's 92nd Street Y with Maxim Shostakovich conducting. She recently sang at Merkin Hall in the United States premiere of Jonathan Harvey's *Song Offerings* with Gerard Schwartz conducting. Other recent engagements have included performances with the Springfield Symphony and San Francisco Symphony and a recital at the 92nd Street Y; she is scheduled to sing Beethoven's Ninth Symphony with the Albany Symphony during 1990-91. Ms. Webber's fifteen leading roles span the lyric soprano repertory; she

has appeared with the opera companies of Seattle, Portland, Vancouver, Miami, Charlotte, and Grand Rapids, among others. She appears frequently with symphony orchestra and has been a featured singer at the Puerto Vallarta and Maui music festivals. As soprano with the Bach Aria Group, she performs on tour and in New York City; each June she appears as master teacher and performer with that group for the Bach Aria Institute held at Stony Brook. An accomplished recitalist, Ms. Webber often gives master classes in conjunction with concerts; she is a performance faculty member at the Oberlin Conservatory.

Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including many new works commissioned by and for him. His concert appearances in the United States and abroad have established him as a major voice in American music, as have his many recordings. Pianist for the Contemporary Chamber Ensemble since its inception in 1960, he performed with that group throughout the United States and on tour in Europe, Australia, and the Far East. Pianist for the Boston Symphony Chamber Players since 1969, he has also performed with such renowned ensembles as the Juilliard, Concord, Emerson, Tokyo, and Vermeer string quartets, and the Chamber Music Society of Lincoln Center. His artistic collaboration with the late mezzo-soprano Jan DeGaetani began as early as 1960, when both singer and pianist were at the threshold of their respective careers; he has also fostered noteworthy collaborations with violinist Paul Zukofsky and cellist Joel Krosnick. Mr. Kalish's discography numbers nearly one hundred albums, including music for solo piano, songs and Lieder, and diverse chamber works. In August 1985 he was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught here since 1968 and became Head of Chamber Music and Keyboard Activities in 1982. He is also Professor of Piano and Chairman of the Performance Faculty at the State University of New York at Stony Brook. He often gives master classes in conjunction with university concert series, and for his work as pianist and educator he was awarded an honorary degree by Swarthmore College in 1986. Mr. Kalish is also active as a panelist and juror for such distinguished American music competitions as the Naumburg Competition, the Rockefeller Foundation's International American Music Competition, and the Pro Musicis Competition. In addition to his many appearances with the Boston Symphony Chamber Players in Boston, at Tanglewood, and on tour, he has appeared as soloist with the Boston Symphony Orchestra on numerous occasions.

Pascal Verrot



Pascal Verrot was named an assistant conductor of the Boston Symphony Orchestra following auditions at Symphony Hall in January 1986. Mr. Verrot holds degrees from both the Sorbonne in Paris and the Paris Conservatory; at the Paris Conservatory, where he was a student of Jean-Sebastian Bereau for four years, he won first prize in the conducting competition. Mr. Verrot also studied with the late Franco Ferrara at the Accademia Musicale Chigiana in Siena, Italy. In September 1985 he was a prizewinner at the Min-On Conducting Competition in Tokyo, where he first came to the attention of Seiji Ozawa. In March 1986, as a result of winning the Min-On Competition, he toured Japan, conducting five Japanese orchestras; he was invited back for a further tour of Japan in January and February 1987. During the 1987-88 season Mr. Verrot made several debut appearances: at the Lyon Opera House, where he conducted *Die Fledermaus*, in December 1987; with the Toronto Symphony, which he conducted at short notice in March 1988; and with the Orchestre de Paris, in June 1988. While in Lyon he also made his first recording, for Erato, featuring tenor Luca Canonici with the Lyon Opera House Orchestra and Chorus. Mr. Verrot has led the Boston Symphony Orchestra at Symphony Hall and at Tanglewood since his first subscription concert appearances in 1986; he has also conducted the Boston Symphony Chamber Players, in Boston, at Tanglewood, and on tour. Mr. Verrot is on the conducting faculty of the New England Conservatory of Music and on the faculty of the Tanglewood Music Center.

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Last fall, the incentive of a Kresge Foundation challenge grant helped launch a fund of $1 million for the Orchestra to draw upon from time to time to purchase instruments for use by the players. The BSO would retain ownership.

Donations of both outright gifts and instruments are being sought to reach this ambitious goal for the BSO's Instrument Acquisition Fund. Fine pianos, period instruments, special bows, heirloom violins, etc. all make ideal gifts. The terms of the Kresge challenge grant require that we complete our efforts by October 1990. Opportunities for naming instruments and for other forms of donor recognition may be available according to the wishes of the donor.

If you are interested in this program please contact me or Joyce Serwitz here at Tanglewood at (413) 637-1600, or in Boston weekdays at (617) 266-1492. Your support will help make a difference that will be music to our ears!

George H. Kidder
President

The Boston Early Music Festival Orchestra and Chorus

Created in 1985, the Boston Early Music Festival Orchestra is a select assembly of the country's most able specialist players of Baroque and Classical instruments, chosen for their musical accomplishment, unanimity of stylistic approach, and personal commitment. Under the leadership of concertmaster Daniel Stepner, the orchestra has appeared regularly, since its debut at the 1985 Boston Early Music Festival, under such prominent conductors as Trevor Pinnock, Nicholas McGegan, Gustav Leonhardt, and Roger Norrington, in repertoire ranging from ballet music of Geminiani to Handel opera, the Bach Passions, and opera and oratorio by Haydn and Mozart. Besides appearances at the Boston Early Music Festival in 1985, 1987, and 1989, the orchestra has appeared at Lincoln Center in New York, at the Metropolitan Museum of Art in New York, and at the 1985 and 1986 PepsiCo Summerfare festivals. Formerly associate concertmaster of Frans Brueggen's Orchestra of the 18th Century, concertmaster Daniel Stepner also leads the Handel and Haydn Society Orchestra and Banchetto Musicale; he is also a member of the Boston Museum Trio and the Lydian String Quartet.

The Festival Chorus was created in 1987, making its debut in Haydn's *The Seasons*. Under the direction of John Finney, the chorus includes many of the finest professional singers in Boston.

Andrew Parrott



British conductor Andrew Parrott has become a frequent visitor to North America: since his United States debut in 1987 he has worked in Canada, Boston, Chautauqua, Chicago, Pittsburgh, and St. Paul. This year he visits Ottawa, San Francisco, and Tanglewood for the first time. His 1990 European schedule includes filming in Venice, recording in London, touring in France and Scandinavia, and appearing as guest conductor in Switzerland and at the Salzburg Mozarteum in Austria, in addition to activities as writer, editor, and lecturer. Mr. Parrott is perhaps best-known for his work with the group he formed in 1973, the uniquely flexible Taverner Choir, Consort, and Players; they have made more than two dozen highly acclaimed recordings, mostly for EMI. Together they have established an outstanding reputation in pre-nineteenth-century music, notably that of Monteverdi, Purcell, Handel, and Bach. In 1987 Taverner became the first early instrument ensemble to perform at the Salzburg Festival. Twentieth-century music has also been an important part of Mr. Parrott's work. He has been an assistant to Sir Michael Tippett and a member of Electric Phoenix; for Kent Opera he conducted the first performance of Judith Weir's *A Night at the Chinese Opera*, and with the Slovak Philharmonic he has recorded music by the Slovak composer Vladimir Godar. He is also increasingly active in more mainstream repertory: he is associate conductor of the London Mozart Players, and he has appeared with the English Chamber Orchestra, the London Sinfonietta, and the BBC Philharmonic. In 1985 he conducted at La Scala in Milan. Engagements for 1990 include a program of orchestral music by seventeen-year-olds (Mozart, Schubert, Mendelssohn, and Bizet), Renaissance polyphony and music of Maxwell Davies at the Bath Festival, and Mozart's arrangement of Handel's *Messiah* with the San Francisco Symphony.

John Finney



John Finney holds degrees in organ performance from Oberlin College, where he studied with David Boe, and from the Boston Conservatory, where he studied with James David Christie. He has also studied at the North German Organ Academy with Harald Vogel and at the Academy of Italian Organ Music with Luigi Tagliavini. Mr. Finney has been a prizewinner in several competitions, including Bruges, and he represented Region I at the 1986 American Guild of Organists National Young Artists Competition in Organ Performance. Currently on the faculty of the Boston Conservatory, he also serves as music director for the Wellesley Hills Congregational Church, conductor of the Heritage Chorale, and chorus master for the Boston Early Music Festival. This year he was named chorus master for Boston's Handel and Haydn Society. Mr. Finney has performed solo recitals throughout the United States and in Europe, and he has performed as organist with the Boston Symphony Orchestra, the Boston Pops Orchestra, the New York Bach Ensemble and the Smithsonian Chamber Players.

Jane Bryden



Soprano Jane Bryden has toured Israel with Zubin Mehta and the Israel Philharmonic and premiered Andrew Imbrie's solo cantata, *Requiem*, with the San Francisco Symphony under Edo de Waart. This past March she was a soloist in the premiere of Donald Sur's *Slavery Documents* at Symphony Hall in Boston. As a chamber musician, Ms. Bryden has appeared with the Bach Ensemble, the Kennedy Center Chamber Players, the Renaissance band Calliope, and at Caramoor and Grant Park. Ms. Bryden sang the role of Angelica in Peter Sellars' production of Handel's *Orlando* at the American Repertory Theatre in Cambridge and is a founding member of Emmanuel Music, with whom she has given more than one hundred performances of Bach cantatas. This past May she gave a solo recital at Weill Hall. An associate professor of music at Smith College, she has recorded for L'Oiseau Lyre, Pro Arte, Angel, CBS Masterworks, and CRI.

Mary Westbrook-Geha



Mezzo-soprano Mary Westbrook-Geha's repertory ranges from the twelfth to the twentieth century. Acclaimed for her portrayal of Cornelia in Peter Sellars' production of Handel's *Giulio Cesare*, she made her operatic debut in *The Ballad of Baby Doe* with the Des Moines Metro Opera. Her repertoire includes roles in *The Magic Flute*, *La clemenza di Tito*, *Idomeneo*, *The Rape of Lucretia*, *Die Fledermaus*, and *Amahl and the Night Visitors*. Ms. Westbrook-Geha holds music degrees from Central Missouri State University and the New England Conservatory of Music. She has sung premieres and new works with the Tanglewood Festival Chorus, John Oliver Chorale, NuClassix, and Emmanuel Music and has recorded for Arabesque and Musical Heritage Society.

William Hite



Tenor William Hite performs repertoire ranging from monody to minimalism throughout the United States and Canada; his performances and recordings with Sequentia and the Boston Camerata have received critical praise. Mr. Hite has appeared with such authentic instrument ensembles as City Musick in Chicago, the Boston Early Music Festival, and the Handel and Haydn Society; his orchestral performances have included appearances with the Atlanta Choral Guild, the Dallas Bach Society, the Anchorage Symphony, the Winston-Salem Symphony, and the Masterworks Chorale of Washington, D.C. Mr. Hite created the leading role of Roderick in the world premiere of the Philip Glass opera *The Fall of the House of Usher* co-produced by the American Repertory Theatre and the Kentucky Opera. In addition to recently released recordings with the Boston Camerata on Erato and with the American VocalArts Quintet on Titanic, Mr. Hite has recorded Mozart's *Requiem* with Andrew Parrott conducting, the Gilles *Requiem* at the Aix Festival for Erato, and medieval music with Sequentia for German Harmonia Mundi.

William Bastian



Tenor William Bastian received his bachelor of music degree from Milton College, Wisconsin, and his master of music degree in vocal performance from the University of Wisconsin; he has performed opera and oratorio in Boston, Milwaukee, Louisville, Nashville, and Orlando. He recently appeared as Pinkerton in *Madama Butterfly* and sang performances of several Bach cantatas and Rossini's *Stabat Mater*. He also gave a recent recital that included the first twelve songs of Schubert's *Winterreise*. Mr. Bastian teaches voice at the College of St. Scholastica in Duluth, Minnesota.

William Sharp



Winner of the Carnegie Hall International American Music Competition, baritone William Sharp has appeared as soloist with orchestras in the United States and abroad, including the New York Philharmonic, St. Louis Symphony, New Jersey Symphony, New Haven Symphony, Rhode Island Philharmonic, Syracuse Symphony, Icelandic Symphony, and Stadtorchester Winterthur. He has sung at the Aspen Festival, the Colorado Music Festival, and the Marlboro Music Festival. Equally active in opera, Mr. Sharp created the role of Ben Holland in Minnesota Opera's premiere of Conrad Susa's *Black River* and sang Belcore in Rochester Opera Theater's *Elixir of Love*; with Chicago Opera Theatre he appeared as Count Almaviva in *The Marriage of Figaro*. Mr. Sharp was appointed artist-in-residence at Lafayette College in Easton, Pennsylvania, and at Skidmore College in Saratoga Springs, New York, during the 1989-90 season. He has recorded with such leading early music ensembles as the Waverly Consort, Washington's Folger Consort, and the Ensemble for Early Music; he may be heard on the Vox, Newport Classics, CBS, Nonsuch, and CRI labels. He may also be heard as baritone soloist in Leonard Bernstein's *Arias and Barcarolles*, recently released by Koch International Classics.

Stephen Richardson



Bass Stephen Richardson was born in Liverpool and studied at Manchester University and the Royal Northern College of Music, where he won the Countess of Munster Award, the Moores Foundation Award, and the Kay Opera Prize. He has performed throughout Europe, including appearances at international music festivals in Edinburgh, Frankfurt, Brussels, and Torino, and in Singapore. Established as an operatic bass, Mr. Richardson has performed with all the major British opera companies. He broadcasts and records frequently for the BBC and has recorded for Deutsche Grammophon.

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Arnold Steinhardt



Arnold Steinhardt is first violinist and a founding member of the Guarneri String Quartet, with which he has made innumerable tours on many continents and recorded dozens of albums for RCA and Philips. He is professor of violin at the University of Maryland and at the Curtis Institute of Music, where he has directed the Curtis Orchestra in several concerts, including an appearance on French television. Born in Los Angeles, Mr. Steinhardt received his early training from Karl Moldrem, Peter Meremblum, and Toscha Seidel; he made his solo debut with the Los Angeles Philharmonic at fourteen and continued his studies with Ivan Galamian at the Curtis Institute of Music and with Joseph Szigeti in Switzerland in 1962 under the sponsorship of George Szell. Winner of the Philadelphia Youth Competition in 1957, the 1958 Leventritt Award, and the Bronze Medal at the 1963 Queen Elisabeth International Violin Competition, Mr. Steinhardt has appeared throughout America and Europe as a recitalist, and as soloist with such orchestras as the New York Philharmonic and the Cleveland Orchestra. The author of articles that have appeared in *Chamber Music America*, *Musical America*, and *Keynote*, Mr. Steinhardt has received honorary degrees from the University of South Florida and the State University of New York at Binghamton, as well as an award from the City of New York for distinguished cultural service. His recordings include "Romantic Music for Violin and Piano" with pianist Lincoln Mayorga on the Sheffield label, an album of music for violin and piano by women composers on Northeastern, and a recording of unaccompanied Bach works on Town Hall. This summer he appears at the Tanglewood, Taos, Marlboro, and Caramoor festivals, and at Rutgers University.

Joel Smirnoff



A native of New York City, Joel Smirnoff was a violinist with the Boston Symphony Orchestra from 1980 to 1986, when he became second violinist of the Juilliard String Quartet. Mr. Smirnoff's studies included piano, violin, ballet, and dance; after majoring in history at the University of Chicago, he received both his bachelor's and master's degrees in music from the Juilliard School. Also interested in blues and jazz, Mr. Smirnoff is devoted to the performance of contemporary music; he was solo violinist with the Contemporary Chamber Players of the University of Chicago and a founding member of the Chicago Ensemble. While in Boston he was a member of the contemporary music ensemble Collage. In 1983 Mr. Smirnoff won second prize in the International American Music Competition. In 1985 he made his New York recital debut at Carnegie Recital Hall. A faculty member at the Tanglewood Music Center, Mr Smirnoff has participated in the world premieres of many contemporary works, several of which were composed for him.

Joel Krosnick



One of his generation's foremost cellists, Joel Krosnick was a student of Claus Adam, whom he succeeded in the Juilliard String Quartet. Mr. Krosnick is active as both a performer and educator. Prior to joining the Juilliard Quartet he toured with the University of Iowa String Quartet and the New York Chamber Soloists. He performs frequently as soloist with orchestra and appears regularly in recital, programming classical, romantic, and contemporary cello works; his recital appearances have taken him throughout the country. He has been featured at many of America's finest festivals, such as Tanglewood, Marlboro, Aspen, and Flagstaff; he has given master classes at the Piatigorsky Seminar at the University of Southern California, at the San Francisco Conservatory, and at the Tanglewood Music Center, where he is currently on the faculty and holds the Frederick W. Richmond Foundation Chair. His performances with orchestra have included numerous world premieres, among them Donald Martino's Cello Concerto and Ralph Shapey's Double Concerto for Violin and Cello, and he has been instrumental in the commissioning of new works for his instrument. Born and raised in New Haven, Connecticut, Mr. Krosnick received his

musical training from William d'Amato, Luigi Silva, Jens Nygaard, and Claus Adam; he has served on the faculties of the universities of Iowa and Massachusetts and the California Institute of the Arts, and he has recorded for the CBS, CRI, Nonesuch, and Orion labels. Apart from music, Mr. Krosnick's interests include eighteenth- and nineteenth-century English literature, his secondary major at Columbia University.

Edwin Barker



Edwin Barker began playing the double bass at nine, first studied the instrument at eleven, and, following a year with the Chicago Symphony, joined the Boston Symphony Orchestra as principal bass in 1977 at twenty-two, as the orchestra's youngest-ever first-desk player. A graduate with honors of Boston's New England Conservatory of Music, where he studied with Henry Portnoi, Mr. Barker was a 1974 Blossom Music Festival participant and a 1975 fellowship student at the Tanglewood Music Center, where he was awarded the Benjamin H. Delson Memorial Prize as most outstanding instrumentalist. A former member of the Albany Symphony Orchestra and former principal bass of the Lake George Opera Company Orchestra, Mr. Barker has concertized extensively in this country and in Europe, and he has given recitals at major universities and double bass conferences throughout the United States. A member of the Boston Symphony Chamber Players and a frequent participant with the Boston Chamber Music Society, Mr. Barker teaches at the Tanglewood Music Center and at the New England Conservatory of Music. He has performed with Collage New Music, he appears frequently in recital, and he was soloist with the Boston Symphony Orchestra in Serge Koussevitzky's Concerto for Double Bass in September 1981 on the opening concerts of the orchestra's 100th Birthday Season. Mr. Barker made his New York recital debut at Carnegie Recital Hall in May 1984. Recent credits have included the Boston premiere of Gunther Schuller's Concerto for Double Bass with the Pro Arte Orchestra, the world premiere of James Yannatos' Concerto for Double Bass, and appearances as both lecturer and recitalist at the International Bass Week in Amsterdam.



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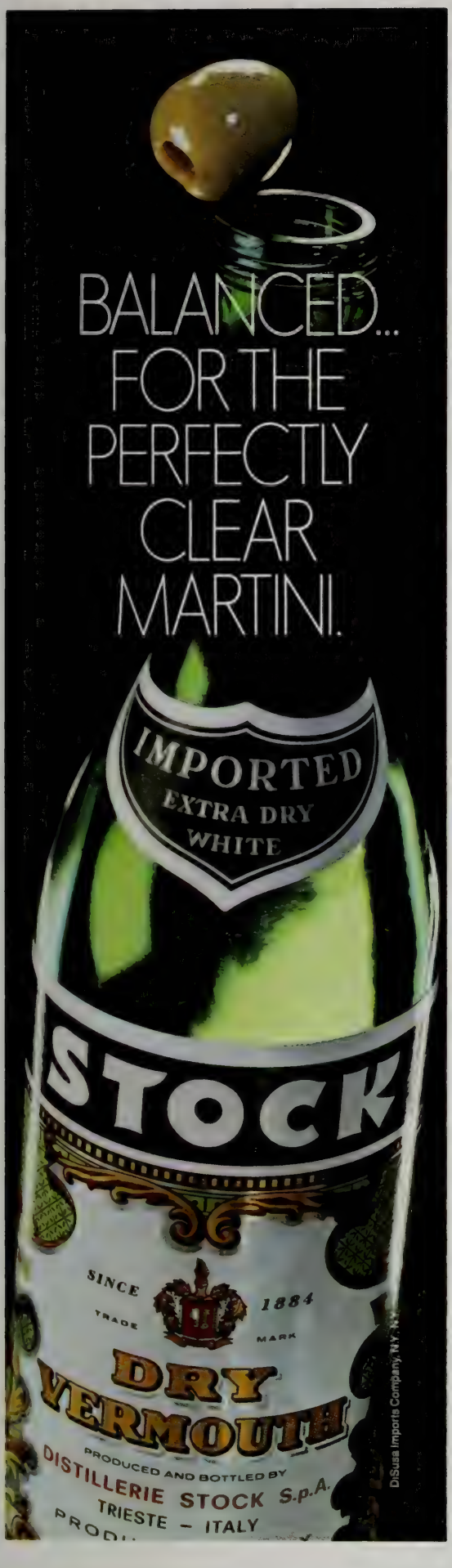
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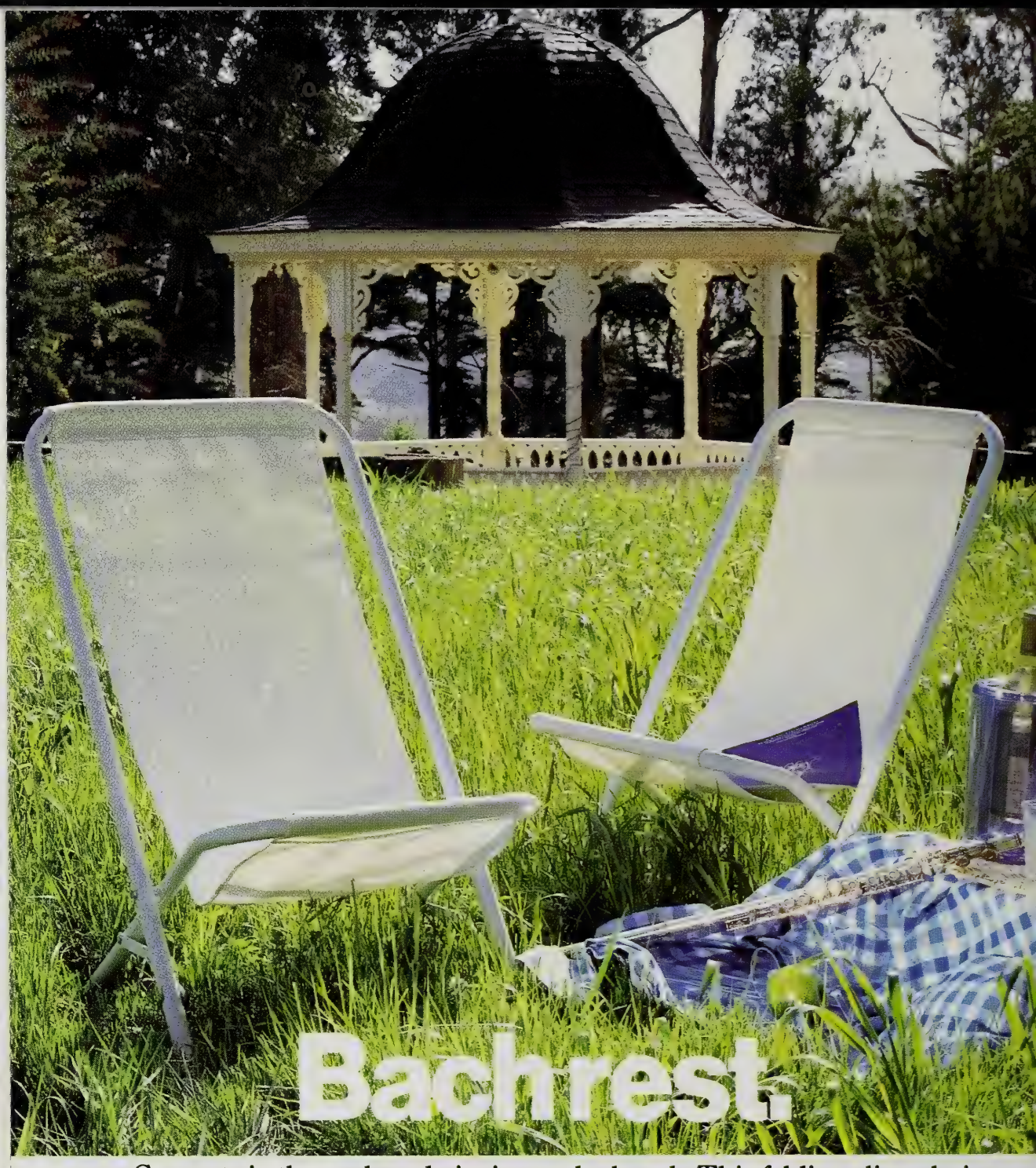
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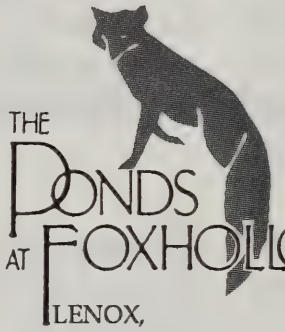
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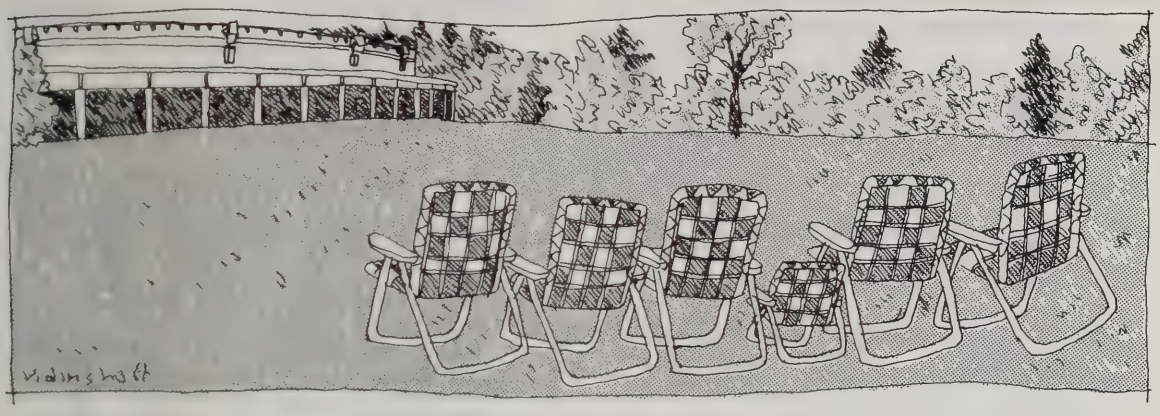


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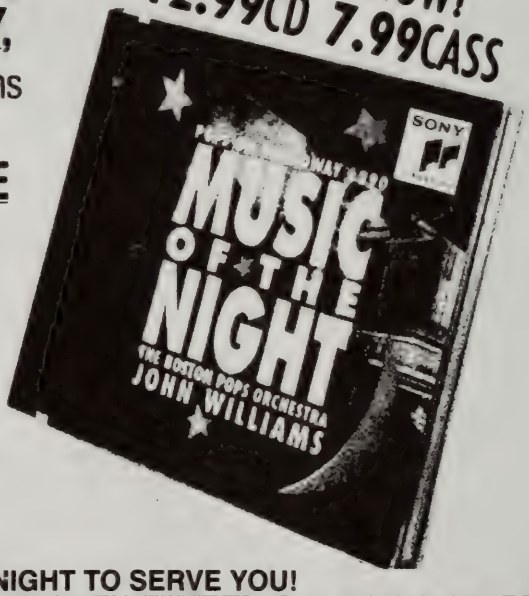
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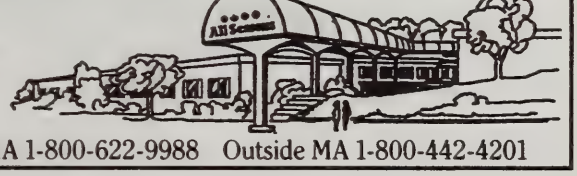
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Friday, July 6, at 7
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Music of Schubert

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VERDI *Falstaff*, Act III (complete)

Saturday, July 7, at 8:30
(Shed Recital)

ITZHAK PERLMAN, violin
EMANUEL AX, piano

Music of Mozart and Beethoven

Sunday, July 8, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ITZHAK PERLMAN, violin

ALL-BEETHOVEN PROGRAM
Egmont Overture; Violin Concerto; Symphony No. 5

Wednesday, July 11, at 8:30
Nakamichi Chamber Music Series

TOKYO STRING QUARTET
RICHARD STOLTZMAN, clarinet

Music of Zemlinsky, Beethoven, and Mozart

Friday, July 13, at 7
(Weekend Prelude)

MALCOLM LOWE, violin
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BENJAMIN PASTERNACK, piano

Friday, July 13, at 9

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CHARLES DUTOIT, conductor
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TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

BEETHOVEN Overture to *The Creatures of Prometheus*
PROKOFIEV Violin Concerto No. 2
RAVEL *Daphnis et Chloé* (complete)

Saturday, July 14, at 8:30

BOSTON SYMPHONY ORCHESTRA
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MAUREEN FORRESTER, contralto
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TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
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TCHAIKOVSKY *Pique Dame* (semi-staged)

Sunday, July 15, at 2:30

BOSTON SYMPHONY ORCHESTRA
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TCHAIKOVSKY *Capriccio italien*; Polonaise from *Eugene Onegin*
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Thursday, July 19, at 8:30
Nakamichi Chamber Music Series

MIRELLA FRENI, soprano
NICOLAI GHIAUROV, bass

A program of Russian and Italian songs and arias

Friday, July 20, at 7
(Weekend Prelude)

KEVIN McMILLAN, baritone
MARTIN AMLIN, piano

Friday, July 20, at 9

BOSTON SYMPHONY ORCHESTRA
PASCAL VERROT, conductor
ALICIA DE LARROCHA, piano
JAMES DAVID CHRISTIE, organ

KODÁLY *Dances of Galánta*
MOZART Piano Concerto No. 25 in C, K.503
SAINT-SAËNS Symphony No. 3, *Organ*

Saturday, July 21, at 8:30

BOSTON SYMPHONY ORCHESTRA
HANS VONK, conductor
ANNE AKIKO MEYERS, violin

BABBITT Composition for Twelve Instruments
BRUCH *Scottish Fantasy* for violin and orchestra
SCHUMANN Symphony No. 4

Sunday, July 22, at 2:30

BOSTON SYMPHONY ORCHESTRA
LUKAS FOSS, conductor
MARILYN HORNE, mezzo-soprano
JON GARRISON, tenor
KEVIN McMILLAN, baritone

BACH Keyboard Concerto in F minor, BWV 1056
HANDEL Arias from *Alexander Balus* and *Semele*
STRAVINSKY *Pulcinella* (complete)

Thursday, July 26, at 8:30
Nakamichi Chamber Music Series

VERMEER STRING QUARTET

Music of Haydn, Shostakovich, and Schumann

Friday, July 27, at 7
(Weekend Prelude)

JOEL KROSNICK, cello
GILBERT KALISH, piano
MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Music of Carter and Beethoven

Friday, July 27, at 9

BOSTON SYMPHONY ORCHESTRA
ROGER NORRINGTON, conductor
JOSEPH SILVERSTEIN, violin

HAYDN Symphony No. 83, *The Hen*
MENDELSSOHN Violin Concerto
TIPPETT *Fantasia concertante* on a Theme of Corelli
WALTON Selections from *Façade*

Saturday, July 28, at 8:30

BOSTON SYMPHONY ORCHESTRA
VALERY GERGIEV, conductor
ANDRÉ WATTS, piano

ALL-TCHAIKOVSKY PROGRAM
Piano Concerto No. 1; Symphony No. 5

Sunday, July 29, at 2:30

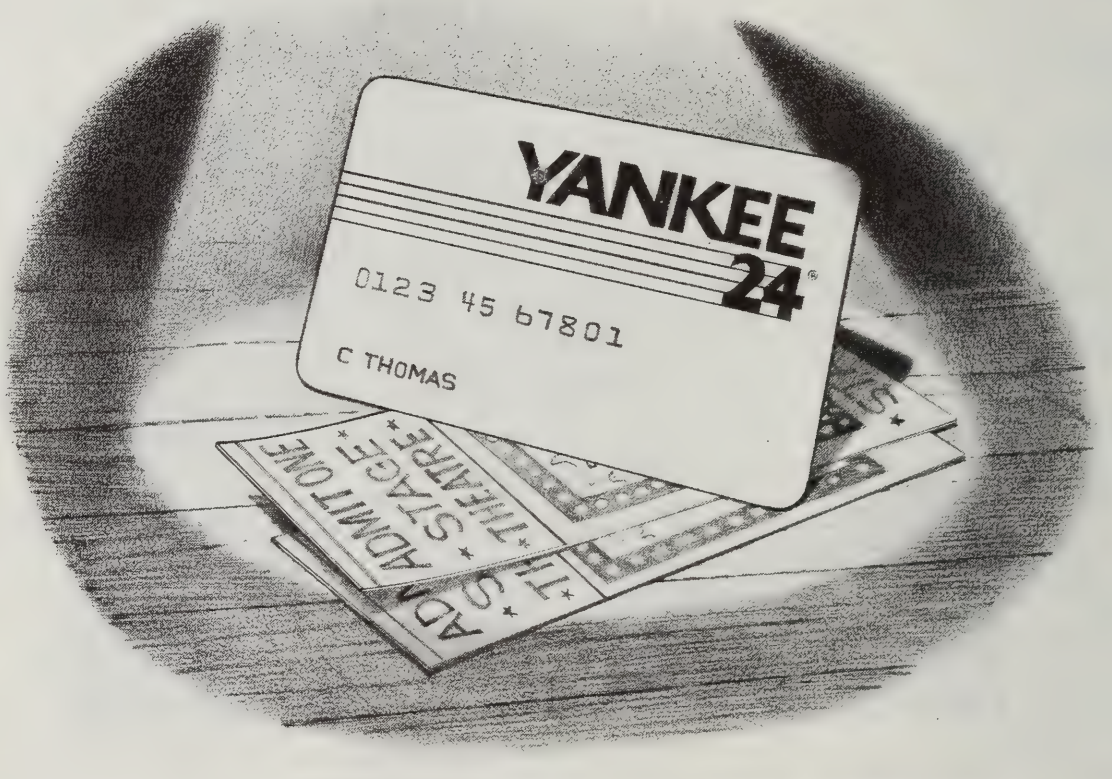
BOSTON SYMPHONY ORCHESTRA
VALERY GERGIEV, conductor
CLAUDE FRANK and LILIAN KALLIR, pianists

MOZART Concerto in E-flat for two pianos, K.365
WAGNER Prelude to Act I of *Lohengrin*; "Dawn and Rhine Journey' and "Siegfried's Funeral March" from *Götterdämmerung*; Prelude to *Die Meistersinger*

Programs and artists subject to change.



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TANGLEWOOD MUSIC CENTER
Leon Fleisher, Artistic Director
1990 Concert Schedule

Sunday, July 1, at 6 p.m.
Tanglewood Music Center
Opening Exercises
(admission free;
open to the public)

Tuesday, July 3, at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa, and Conducting Fellows conducting
Program to include
Beethoven Symphony No. 4 and
Berlioz *Roman Carnival* Overture

Saturday, July 7, at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, July 8, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 8, at 8:30 p.m.
Voice Recital—TMC Fellows

Monday, July 9, at 8:30 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher and Conducting Fellows conducting
Program to include
Sibelius Symphony No. 1

Tuesday, July 10, at 8:30 p.m.
Sonata Recital—TMC Fellows

Saturday, July 14, at 2 p.m.
BUTI Young Artists Orchestra
Roger Nierenberg conducting

Sunday, July 15, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 15, at 8:30 p.m.
Voice Recital—TMC Fellows

Monday, July 16
BERKSHIRE NIGHT: admission free to Berkshire County residents
Pre-concert festivities at 7:30 p.m.
Concert at 8:30 p.m.
Tanglewood Music Center Orchestra
Lukas Foss and Conducting Fellows conducting
Program to include
Brahms Symphony No. 1

Wednesday, July 18, at 8:30 p.m.
Chamber Music—TMC Fellows

Saturday, July 21, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, July 22, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 22, at 8:30 p.m.
Tanglewood Music Center Orchestra
Gustav Meier and Conducting Fellows conducting
Program to include music from
Strauss *Der Rosenkavalier*

Tuesday, July 24, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Wednesday, July 25, at 8:30 p.m.
Chamber Music—TMC Fellows

Saturday, July 28, at 2 p.m.
BUTI Young Artists Orchestra
David Hoose conducting

Sunday, July 29, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 29, at 8:30 p.m.
Tanglewood Music Center Orchestra
Roger Norrington and Conducting Fellows conducting
Program to include
Schumann Symphony No. 3, *Rhenish*

Monday, July 30, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 31, at 8:30 p.m.
Voice Recital—TMC Fellows

Wednesday, August 1, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Saturday, August 4, through Thursday, August 9
FESTIVAL OF CONTEMPORARY MUSIC

Saturday, August 4, at 2 p.m.
TMC FELLOWS
Music of Copland, Foss, Druckman, Crumb, and Berio

Saturday, August 4, at 8:30 p.m. (Shed)*
BOSTON SYMPHONY ORCHESTRA
Dennis Russell Davies conducting
Program including music of Bolcom and Schuman

Sunday, August 5, at 10 a.m.
TMC FELLOWS
Music of Del Tredici, Harbison, Glanert, Holloway, and Martino

Sunday, August 5, at 8:30 p.m.
TMC FELLOWS
Music of Daugherty, Wolpe, Schuller, Neikrug, Weir, and Maderna

Monday, August 6, at 7:30 p.m.
Prelude by "MARIMOLIN"
SHARAN LEVANTHAL, violin
NANCY ZELTSMAN, marimba
Music of Bainbridge, Schuller, and others

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Monday, August 6, at 8:30 p.m.
BOSTON SYMPHONY CHAMBER PLAYERS
SANFORD SYLVAN, baritone
Music of Copland, Lerdahl, Kellaway, and Harbison

Tuesday, August 7, at 8:30 p.m.
TMC FELLOWS
Music of Hanze, Knussen, Gandolfi, Liderman, Epstein, and Perle

Wednesday, August 8, at 7:30 p.m.
ELECTRO-ACOUSTIC PRELUDE

Wednesday, August 8, at 8:30 p.m.*
PETER SERKIN, piano
Music of Beethoven, Wolpe, Lieberson, Goehr, Berio, Henze, Picker, Kirchner, and Takemitsu

Thursday, August 9, at 7:30 p.m.
ELECTRO-ACOUSTIC PRELUDE

Thursday, August 9, at 8:30 p.m.
TANGLEWOOD MUSIC CENTER ORCHESTRA
OLIVER KNUSSEN, conductor
Music of Woolf, Yu, Foss, Carter, and Stravinsky

Saturday, August 11, at 2 p.m.
BUTI Young Artists Orchestra
David Hoose and Larry Rachleff conducting

Sunday, August 12, at 8:30 p.m.
Voice Recital—TMC Fellows

Tuesday, August 14, at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Leonard Bernstein and Conducting Fellows conducting
Program to include Copland Symphony No. 3

Thursday, August 16, at 8:30 p.m.
TMC Fellowship Program
Chamber Music Ensemble-in-Residence

Saturday, August 18, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, August 19, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 19, at 8:30 p.m.
Voice Recital—TMC Fellows

Monday, August 20, at 8:30 p.m.
TMC Fellowship Program
Chamber Music Ensemble-in-Residence

Tuesday, August 21*
TANGLEWOOD ON PARADE
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m. in the Koussevitzky Music Shed:
Boston Symphony Orchestra
Tanglewood Music Center Orchestra
Seiji Ozawa, John Williams, and André Previn conducting
Christopher O'Riley, piano
Adolph Herseth, trumpet
Music of Gershwin, Haydn, Ravel, and Tchaikovsky

Saturday, August 25, at 2 p.m.
BUTI Young Artists Orchestra and Chorus
Larry Rachleff and Steven Lipsitt conducting

Schedule subject to change.

Current information available each week at the Tanglewood Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without charge. Unless so stated, all concerts are held in the Theatre-Concert Hall or Chamber Music Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

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Tanglewood
1990

Fourth of July Celebration
Wednesday, July 4, 1990

2:00	Gates Open
3:00	**JOHN GORKA** Koussevitzky Music Shed
4:30	**TOM CHAPIN** Koussevitzky Music Shed
7:00	**PETER, PAUL & MARY** Koussevitzky Music Shed

Hurdy Gurdy, Monkey & me; **Murph the Physical Comedian**; and **Professor Woodhead** will perform throughout the afternoon on the lawn.
Fantastic Face Painting by Marjorie Goldman will be available on the lawn until dark.

Fireworks will take place over the Stockbridge Bowl following the evening concert.

Nearly three decades ago three folk singers combined their talents and made their debut at Greenwich Village's Bitter End coffee house. Now people all over the world are on a first-name basis with **Peter, Paul & Mary**. Although Peter Yarrow, Noel Paul Stookey, and Mary Travers each have separate interests and impressive solo credits, they are united by mutual respect and a shared affection for the "Seeger's Raiders" folk tradition, which they see as music of activism and hope. Their debut album, *Peter, Paul & Mary*, catapulted folk music to the top of the charts and marked the beginning of an incredibly influential time for the trio, which became deeply involved in both the civil rights movement and the anti-Vietnam war crusade. In 1970, Peter, Paul & Mary amicably disbanded and each member pursued individual interests. The trio reunited in 1978 for Survival Sunday, a benefit at the Hollywood Bowl, followed by a reunion tour. They have now struck a balance that allows them to divide their time between group and solo performances. Their current social concerns, expressed in their music-making, include sufferings in Central America, the emigration struggle of Soviet Jews, the anti-apartheid cause, and homelessness. The group's 25th anniversary concert, broadcast in support of public television, was one of the most popular specials in PBS history.

A graduate of Moravian College in Bethlehem, Pennsylvania, folk singer/songwriter **John Gorka** began his professional career in the early 1980s, performing in small clubs all over the country. Winner of the New Folk Award at the 1984 Kerrville Folk Festival in Texas, Mr. Gorka was first recorded by the *Fast Folk Musical Magazine* album series. By the time his Red House debut album *I Know* was released, his music was a mainstay on folk radio programs throughout the country. His first album for Windham Hill Records, *Land of the Bottom Line*, was released in May.

A member of an artistic family, **Tom Chapin** performed for many years with his brothers and father before becoming the host of ABC-TV's children's show *Make A Wish*. Mr. Chapin stayed with the show for five years, winning both an Emmy and a Peabody award. In addition to three solo albums of his own material, he has been featured on a best-selling children's recording and has completed his own album for kids, entitled *Family Tree*, which is the basis of a project that also includes children's concerts. Mr. Chapin is currently the host of the National Geographic *Explorer* series on cable and the syndicated program *On Assignment*.

Making a return appearance at Tanglewood, **Trent Arterberry** has brought the wonder of mime to more than 250,000 people worldwide. Mr. Arterberry's "Pantograms" program for children has been presented more than 1,000 times at elementary and middle schools in the northeast. He has appeared at many arts festivals in this country and in Europe and has been the opening act for such diverse entertainers as Julio Iglesias and Spyro Gyra.

With his authentic hurdy-gurdy organ and trained monkey, **Hurdy Gurdy, monkey & me**'s Tony Lupo evokes the days of yesteryear when children would gather at the mere sound of a hurdy-gurdy to hear the magical instrument and watch the animal's antics. Their appearances on national and local television programs, and at fairs, festivals, shopping malls, conventions, fundraisers, colleges, and businesses throughout New England, have created thousands of special memories for adults and children alike.

Murph, the physical comedian began his entertainment career after receiving a degree in physical education from East Stroudsburg University in Pennsylvania. In addition to competing as a professional freestyle skier, he co-founded two touring companies, was an instructor at the Ringling Brothers Barnum and Bailey Clown College, and taught juggling at the Ecole Nationale du Cirque in Paris. Combining the magic of circus acts, the bite of the stand-up comedian, and the refined movements of the mime and gymnast, Murph has brought his unique style to festivals, comedy clubs, colleges, universities, and special events throughout the world. This year's Fourth of July festivities mark his fourth appearance at Tanglewood.

Offering visual comedy that delights audiences of all ages, **Professor Woodhead** (Mark Keppel) is making his sixth Fourth of July appearance at Tanglewood. The Professor has performed internationally, from Canada to Japan and from Italy to Australia. In this country, he has appeared in Las Vegas, at Disney World, and at Jacob's Pillow.

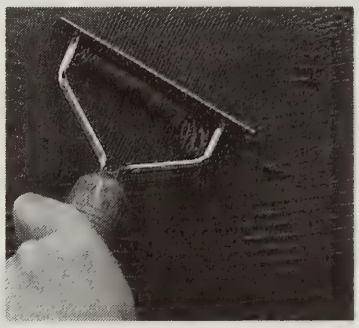


Celebrating the
50th Anniversary
of the

TANGLEWOOD MUSIC CENTER

Thursday and Friday,
July 5 and 6, 1990
Tanglewood, Lenox, Mass.









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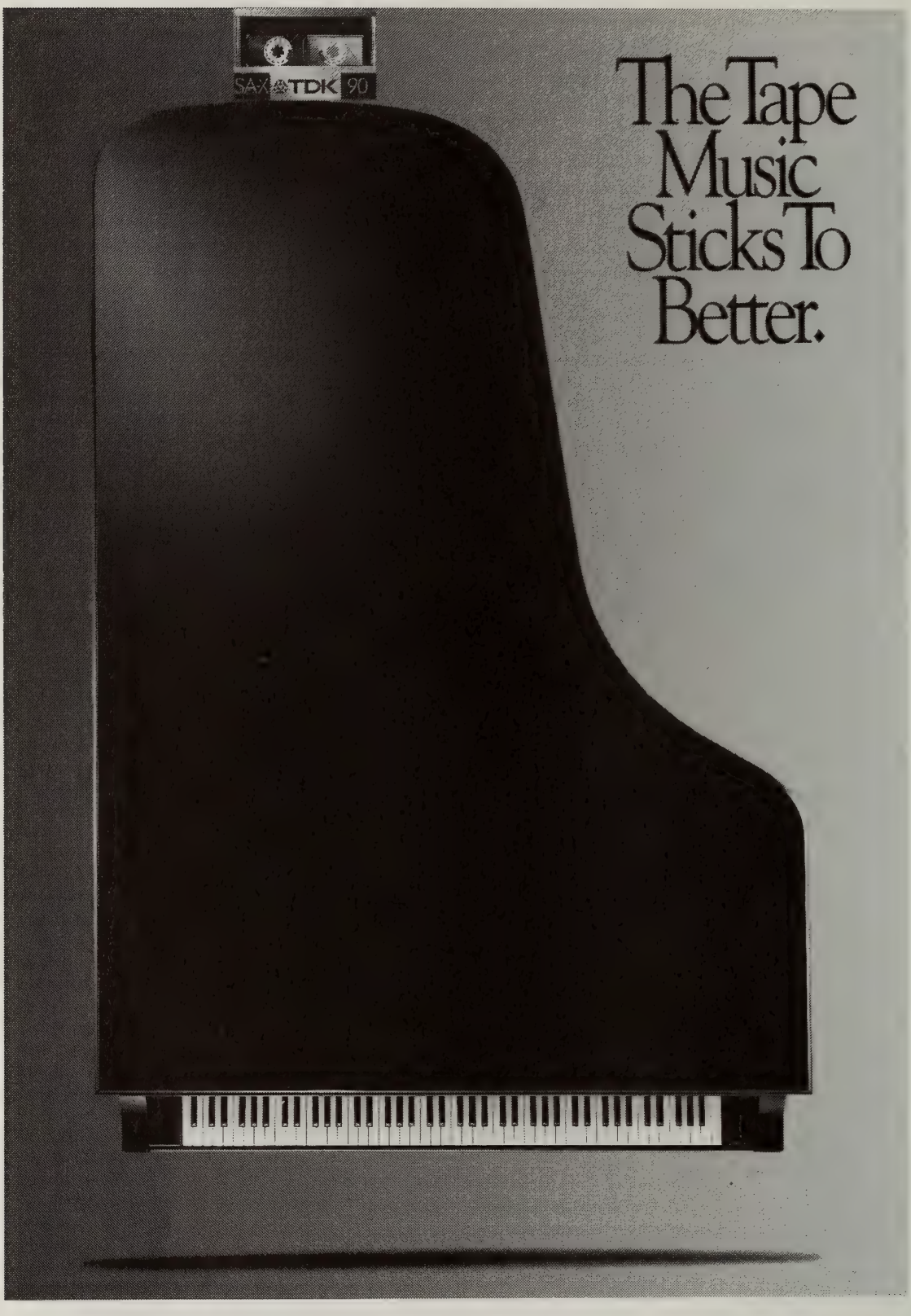
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and all the Tanglewood Music Center Alumni
singing in the July 5th Vocal Recital and the July 6th Gala.

(Committee in Formation)



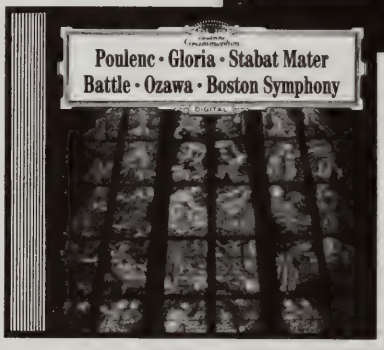
TMC Opening Exercises in the late 1940s; among those pictured are (seated, from left) Lukas Foss, TMC Dean Ralph Berkowitz, Aaron Copland, and Serge Koussevitzky.

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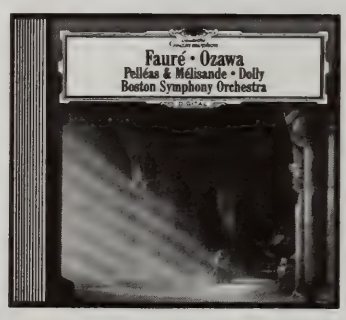


Photo: Steiner











And with the Berlin Philharmonic
Tchaikovsky Symphony No. 4
and Capriccio italien

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TANGLEWOOD MUSIC CENTER 1990:
Celebrating a Fiftieth Anniversary

by Steven Ledbetter

In 1939, Serge Koussevitzky, the admired and popular conductor of the Boston Symphony Orchestra, offered an ultimatum. By then he had been at the helm of the orchestra for fifteen brilliant years. Not long after his arrival in Boston, he had commissioned a distinguished series of compositions for the ensemble's semicentennial, resulting in several of this century's major masterworks, including Stravinsky's *Symphony of Psalms*. He had begun to play the works of an entire new generation of American composers and, in so doing, had brought to light talents such as Aaron Copland, William Schuman, Roy Harris, and many others. And in 1936 he had led a weekend series of concerts in the Berkshire Hills of western Massachusetts that became very successful as the Berkshire Symphonic Festival.

But Koussevitzky was not satisfied. He had long wanted to create a school for young musicians of high attainments. From his early years in Russia he had dreamed of founding such an institute, and in 1929, when Harvard awarded him an honorary doctorate, he had proposed that the orchestra join forces with the university to create a musical center. But the 1929 stock market crash scuttled those plans for good.

Finally, at the end of the 1930s, with the BSO established in a beautiful summer home in the Berkshires, Koussevitzky was ready. He wanted to found his long-desired school at Tanglewood. The orchestra's Trustees were leery at first. A school would almost certainly lose money, and it would add complications to managing the orchestra. But subtle hints that Koussevitzky might actually leave Boston if the school were not forthcoming seem to have done the trick. The Trustees agreed to the proposal, and the first class of what was then called the Berkshire Music Center (later to be renamed the Tanglewood Music Center) met in the summer of 1940.

Things were informal that first summer; living arrangements and food services had to be set up in the area for an orchestra-full of young instrumentalists, plus the com-



Serge Koussevitzky

posers, conductors, and singers who came as "Fellows" in the program, not to mention a substantial group of auditors. The first year virtually all of the participants were American—the war then raging in Europe saw to that. But Koussevitzky was convinced that art was more than ever essential in a time of violence and barbarism.

Aaron Copland and Paul Hindemith were there to teach the composers. Herbert Graf and Boris Goldovsky directed an opera program. Gregor Piatigorsky was in charge of chamber music. G. Wallace Woodworth and Hugh Ross ran the choral program. And Koussevitzky himself conducted the orchestra made up of all the instrumentalists. That student orchestra was his pride and joy, and remained so for the rest of his life. There he passed on his love of music and his determination to promote the highest musical standards.

No one could have foreseen the results, but they were not long in finding out. The energy and talents of the participants generated an enthusiasm that spread to observers within a matter of weeks. The future might have been clouded by the threat of war—and, indeed, the Music Center was unable to function between 1943 and 1945—but before then, amazing things happened quickly. Perhaps most astonishing was the summer of 1942. America had entered the war only a half-year earlier. Gasoline rationing and other problems made a Tanglewood season by the Boston Symphony Orchestra impossible. But Koussevitzky personally underwrote the season's activities for the Music Center, and the only orchestral concerts that summer were given by the student orchestra, including the first concert performance in the United States of Shostakovich's Symphony No. 7, the *Leningrad*. All summer long, the performances of the young orchestra met with unanimous acclaim.

When the Tanglewood season was reconstituted after the war, in 1946, the same



Gunther Schuller joined the Tanglewood Music Center faculty in 1963 and retired as its Artistic Director in 1984.

energy and spirit, sparked by Koussevitzky himself, flowed into all present. That summer was marked by the American premiere of Britten's opera *Peter Grimes*, which had been commissioned by the Koussevitzky Music Foundation. (Other American premieres of opera at Tanglewood included TMC productions of Mozart's *Idomeneo* and *La clemenza di Tito*.) From that time on, musicians have come to Tanglewood in increasing numbers from all over the world. Instrumentalists, singers, composers, and conductors vie for positions as Fellows at the Music Center, which guarantee them eight weeks of the most intensive musical encounters they have ever known. Coached by master musicians, they rehearse both chamber and orchestral works, many of them performed in the Tanglewood Music Center concerts scheduled throughout the summer.

For the first twenty years of the Tanglewood Music Center, the Vocal Fellows took part in a highly innovative opera program under the direction of Boris Goldovsky; more recently the vocal program has emphasized the song literature under the direction of Phyllis Curtin, herself a Tanglewood alumna. Conducting Fellows work at both technical and musical matters with distinguished masters of the art, dating back to Koussevitzky himself, who ran the conducting program until 1950 (he died in June 1951); they have the greatest possible advantage in the presence of the TMC Orchestra on which to perfect their skills, and in the BSO and its conductors as a model. The Composition Fellows take on concentrated work under the direction of a senior composer, sharing their problems and solutions with one another, and discussing compositional issues with other composers who visit during the course of the summer. Aaron Copland was in charge of the composition program for the first quarter-century of the TMC; he was followed by Gunther Schuller for twenty years and more



Leon Fleisher has been Artistic Director of the Tanglewood Music Center since 1985.

recently by Oliver Knussen. In addition, a distinguished master spends each summer as composer-in-residence; in recent years these have included Lukas Foss, Hans Werner Henze, George Perle, and Leon Kirchner.

The Tanglewood idea—both in its visionary quality and its down-to-earth commitment—has been unusually fruitful. More than twenty percent of the players in the major American orchestras are former Tanglewood Fellows. And many of the Fellowship conductors have gone on to become music directors of their own orchestras, among them the Boston Symphony Orchestra's Music Director Seiji Ozawa, who frequently leads the first TMC Orchestra concert of the season. Tanglewood Vocal Fellows are now distinguished recitalists and welcome members of leading opera companies. One of the legacies they have carried with them—one that goes back to Koussevitzky himself—is a commitment to new music. Composers who have been Tanglewood Fellows have won Pulitzer Prizes and almost every other kind of award; they have enriched our musical life with imaginative, powerful, and moving new compositions. Recent years of the Tanglewood Music Center have seen the return, as composer-in-residence, of creative artists who had been there earlier as Fellows in Composition.

The fortunate group chosen to be Tanglewood Fellows assembles for the first time in early July. At the Opening Exercises they learn (some of them for the first time) of Koussevitzky's legacy, of the vision and passion that created this remarkable place. Within a week, they themselves are adding to its history with their own performances. Music lovers gather from all over to hear these annual miracles: the creation of a remarkable orchestra from a collection of musicians who did not even know one another a few days earlier; the establishment of fine chamber combinations of young musicians who begin a lifelong love affair with a great work; the first encounter of a young singer with a great song; and early works by gifted young composers.



Phyllis Curtin (front) has taught Tanglewood Music Center vocalists since 1964.

As the summer goes on, performances become more frequent. Besides several chamber recitals and a vocal recital each week, nearly every week brings a concert of the Tanglewood Music Center Orchestra, the first half conducted by some of the Fellows, the second half typically given over to a senior conductor, frequently that week's guest conductor with the Boston Symphony. The many concerts span the repertory, including much-loved works and unfamiliar compositions. One week each summer is devoted entirely to recent works—including world premieres—as part of Tanglewood's annual Festival of Contemporary Music. Then, at the end of August, the musicians go their separate ways. Players and listeners alike feel a poignancy at the end of the season's final Tanglewood concert, knowing that this particular collection of talented young musicians will never be heard together again. But they have left in the memory a rich harvest of beauty.

The 1990 session brings a special difference, however, a once-in-a-lifetime opportunity for many of this year's TMC Fellows: as part of the Music Center's fiftieth-anniversary celebrations, Leonard Bernstein—a guiding spirit whose continuing presence evokes memories of the early years under Koussevitzky—will lead the Tanglewood Music Center Orchestra, as well as a group of TMC vocalists, composers, and conductors, on a tour to Europe in late August and early September, to include both orchestral and chamber performances, and marking the first time the TMC Orchestra will be heard anywhere other than Tanglewood. Since Koussevitzky's time, the TMC has prospered and grown under the inspired leadership of Charles Munch, Erich Leinsdorf, Aaron Copland, Gunther Schuller, and, today, Seiji Ozawa and Leon Fleisher. Within the next few years, a new Concert Hall will be constructed at Tanglewood, to serve as a new home for many of the TMC's activities. While preserving and honoring its past, the Tanglewood Music Center simultaneously looks forward to another fifty years of excellence.



Leonard Bernstein returns regularly to work with the Tanglewood Music Center Orchestra.

THE TANGLEWOOD OPERA TRADITION:
An Unheralded Koussevitzky Legacy

In the spring of 1940, Boris Goldovsky was flattered to receive a letter from Serge Koussevitzky inviting him to direct the musical side of the opera department at the newly-founded Berkshire Music Center. Though the two men had never worked together, Koussevitzky knew Goldovsky's parents (his mother, the violinist Lea Luboshutz, was a close friend, and his father, a lawyer, had assisted Koussevitzky in certain legal matters). At Tanglewood he was to work with Herbert Graf in preparing the singers for operatic performances. Following the war, Goldovsky was in full charge of both the musical and staging elements of the opera productions for nearly twenty years.

Now eighty-two, Goldovsky recently recalled those years with particular warmth. "Under Koussevitzky's aegis we were able to do extraordinary things." Most conductors at the time assumed that opera singers were comparatively mindless entities who happened to be gifted with golden throats. Goldovsky wished to demonstrate his conviction that singers had musical skills and dramatic intelligence, and that they could be trusted to perform without constantly watching the conductor's every beat. This was little short of revolutionary. Even Koussevitzky was dubious, yet he supported the endeavor, and because of that, "it was possible to assemble a great number of coaches, assistants, conductors, and singers. We developed a basic creed that involved an entirely new way of treating singers in opera." And in production after production for two decades, Goldovsky and his assistants—not to mention the singers themselves!—proved he was right.

"The basic creed of the Tanglewood opera program," says Goldovsky, "was to train singers as self-reliant musicians, listening to the other musicians, leading and follow-



Berkshire Eagle

Commissioned by the Koussevitzky Music Foundation, Benjamin Britten's "Peter Grimes" had its American premiere at Tanglewood in 1946; Britten and librettist Eric Crozier are at left, conductor Leonard Bernstein at center right.

ing as good chamber musicians do. They were also trained to be self-reliant actors, sensitized to the energy and mood values of the music." Of course, conductors, too, had to learn how to treat the new breed of singer. They had to be flexible in their tempi and be willing, at times, to let the musical leadership pass to the stage when the singer had to give a crucial musical cue while looking away from the podium. All the other participants in the productions worked in the same serious way. In short, Goldovsky's Tanglewood credo stated, "The enormous difficulty of the singers' vocal, musical, and acting assignments is recognized and rehearsals are conducted in an atmosphere of great patience and respect."

The list of operas produced at Tanglewood is astonishing in its musical range and variety. There were first performances and American premieres of contemporary opera (including Britten's *Peter Grimes*—a Koussevitzky commission—and *Albert Herring*, Foss's *Griffelkin*, and Bernstein's *Trouble in Tahiti*). Three Mozart operas—*Idomeneo, La clemenza di Tito*, and *Zaïde*—received their American stage premieres at Tanglewood. And many infrequently-heard works were part of the schedule: Rossini's *The Turk in Italy* and *Count Ory*, Milhaud's *Ariane*, Puccini's *La rondine*, Ravel's *The Spanish Hour*, Tchaikovsky's *Queen of Spades*, Strauss's *Ariadne auf Naxos*, Stravinsky's *Mavra*, and Vaughan Williams' *Riders to the Sea* among them.

Equally impressive is the list of superb singers who came out of the program, including Adele Addison, Betty Allen, Ara Berberian, McHenry Boatwright, Phyllis Curtin, Justino Diaz, Rosalind Elias, Jean Kraft, Spiro Malas, Sherrill Milnes, Marni Nixon, James Pease, David Poleri, Leontyne Price, Robert Rounesville, Shirley Verrett, Claire Watson, and many others.

None of this would have been possible without Koussevitzky's total and generous dedication to the idea, which was so strong that it survived his death by a decade. In reminiscing today about those years of busy summer activity, Goldovsky says, "I am



Whitestone Photo

Paisiello's "King Theodore in Venice" was staged at the Tanglewood Music Center in 1951; shown in rehearsal are (from left) Justino Diaz, Junetta Jones, James Wainner, Cohleen Bischoff, Sherrill Milnes, Eric Davis, director Boris Goldovsky, Allen Cathcart, and Janice Sullivan.



Whitestone Photo

Tchaikovsky's "Count Ory" was staged at the Tanglewood Music Center in 1958.



Richard Davis

Boris Goldovsky conducted TMC performances of Mozart's "Così fan tutte" in 1941.

eager to let people know how much Koussevitzky was interested in young people, how generous he was in providing the theater, the scenery and costumes, the scholarships, in coming to performances. Because of Koussevitzky's great generosity and interest, we were able to introduce to the American public a great number of novelties and to train wonderful singers."

Koussevitzky was assisted in his commitment to the young by certain advantages that he enjoyed, among them the fact that he married a wealthy woman and had wealthy friends. "I remember sitting with him when he was planning to build the Theatre-Concert Hall for the opera program at Tanglewood. He called an acquaintance and simply announced, 'I'm putting you down for a quarter-million dollars'! No one has that kind of power today. But he used his power not only for the benefit of his orchestra, but for others, too."

Koussevitzky was a symphony conductor with little operatic experience, though he loved opera and was looking forward to conducting the student production of *The Queen of Spades* in the summer of 1951, a hope that was left unfulfilled because of his death that June. Yet, though he lacks a reputation as an opera conductor, Koussevitzky's effect on the operatic world was enormous. "He made it possible for me and all the conductors and all the singers to change the whole aspect of operatic work. His influence extends all around the world. Nobody does opera the same way, because of *him*. I've known many great conductors. He is almost the only one who was truly interested in the work of young people, in the future."

—S.L.



Joe Petrovec

A publicity photo for Lukas Foss's opera "Griffelkin," which was given its first staged performance in 1956 at the Tanglewood Music Center; pictured from left are Boris Goldovsky, composer Foss, and TMC vocalist Mildred Allen, who sang the title role.



Thursday, July 5, at 8:30

Celebrating the 50th Anniversary of the Tanglewood Music Center

MARGARET CUSACK (TMC '80, '82), soprano
EVELYN LEAR (TMC '54), soprano
MARNI NIXON (TMC '50), soprano
LISA SAFFER (TMC '88), soprano
DAWN UPSHAW (TMC '83), soprano
JOYCE CASTLE (TMC '71-'72), mezzo-soprano
D'ANNA FORTUNATO (TMC '71-'72), mezzo-soprano
JOHN ALER (TMC '73), tenor
MICHAEL BEST (TMC '71), tenor
WILLIAM NEILL (TMC '72-'73), tenor
SANFORD SYLVAN (TMC '75-'77), baritone
THOMAS PAUL (TMC '61), bass

MARTIN AMLIN (TMC '77-'80), piano
DAVID BREITMAN (TMC '80), piano
MARGO GARRETT (TMC Faculty), piano
DENNIS HELMRICH (TMC '69; TMC Faculty), piano
ROBERT SPANO (BSO Assistant Conductor-designate), piano
YEHUDI WYNER (TMC Faculty), piano
CLAUDE FRANK (TMC '47) and LILIAN KALLIR (TMC '47-'48), piano

MARGARET CUSACK, soprano
MARTIN AMLIN, piano

SCHUMANN	Heimliches Verschwinden, Op. 89/2
	Meine Rose, Op. 90/2
	Sehnsucht nach der Waldgegend, Op. 35/5
	Aufträge, Op. 77/5

* * * * *



DAWN UPSHAW, soprano
MARGO GARRETT, piano

POULENC — *Fiançailles pour rire*

La dame d'André
Dans l'herbe
Il vole
Mon cadavre est doux comme un gant
Violon
Fleurs

* * * * *

WILLIAM NEILL, tenor
DENNIS HELMRICH, piano

GRIFFES

Symphony in Yellow
An Old Song Re-sung
Evening Song
The Lament of Ian the Proud

* * * * *

THOMAS PAUL, bass
MARTIN AMLIN, piano

IBERT — *Chansons de Don Quichotte*

Chanson du départ
Chanson à Dulcinée
Chanson du duc
Chanson de la mort

* * * * *

EVELYN LEAR, soprano
ROBERT SPANO, piano

SONDHEIM
Losing my Mind, from *Follies*
Could I Leave You?, from *Follies*
Send in the Clowns, from *A Little Night Music*

INTERMISSION

JOHN ALER, tenor
YEHUDI WYNER, piano

RACHMANINOFF
Oh, never sing to me again, Op. 4/4
The little island, Op. 14/2
How fair this spot, Op. 21/7
The harvest of sorrow, Op. 4/5

* * * * *

D'ANNA FORTUNATO, mezzo-soprano
DENNIS HELMRICH, piano

WOLF
from the *Spanisches Liederbuch*
Sie blasen zum Abmarsch
Die ihr schwebet
Bitt ihn, o Mutter
Sagt ihm, dass er zu mir komme
Wer tat deinem Füsslein weh?
Wehe der, die mir verstrickte

* * * * *

SANFORD SYLVAN, baritone
DAVID BREITMAN, piano

BARBER
from the *Hermit Songs*, Op. 29
St. Ita's Vision
The Heavenly Banquet
The Crucifixion
The Monk and his Cat
The Desire for Hermitage

Dedicated to the memory of Ben Holt (TMC '77-'78)

* * * * *

MARNI NIXON, sporano
ROBERT SPANO, piano

SCHOENBERG — from the *Brettl-lieder* (Cabaret Songs)

Galathea
Gigerlette
Der genügsame Liebhaber
Seit ich so viele Weiber sah (aus dem Spiegel von Arcadia)

* * * * *

LISA SAFFER, soprano
DENNIS HELMRICH, piano

STRAUSS — *Lieder der Ophelia*
(from Sechs Lieder, Op. 67)

Wir erkenn ich mein Treulieb vor andern nun?
Guten Morgen, 's ist Sankt Valentinstag
Sie trugen ihn auf der Bahre bloss

PAUSE

MARNI NIXON, soprano
JOYCE CASTLE, mezzo-soprano
MICHAEL BEST, tenor
THOMAS PAUL, bass
CLAUDE FRANK and LILIAN KALLIR, pianists

BRAHMS — *Liebeslieder Waltzes*, Op. 52, for mixed voices and two pianos

Baldwin piano

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Notes

Following a decade in which he composed virtually nothing but music for solo piano, **Schumann** embarked in 1840 on the composition of songs, a great outpouring, over 125 of them. His inventive mastery of pianistic textures—with unusual and fresh sonorities—and his melodic invention combined to create a body of song matched by only a handful of other masters. Ten years after his first "song year," Schumann enjoyed a second outburst of song compositions in 1850, a generally frustrating time in his life, when his work at Dresden had collapsed and he was seeking a new position. *Heimliches Verschwinden* is one of six songs published as Opus 89 and composed between May 10 and May 18, on which date the Schumanns traveled to Leipzig for the long-delayed production of his opera *Genoveva*. *Meine Rose*, the second song of the set published as Opus 90, dates from early August 1850, immediately before Schumann moved to Düsseldorf. The poet asks whether the faded rose can bloom again, and leaves the question open; Schumann, by repeating the opening section of a *da capo*, offers a resigned negative answer. *Sehnsucht nach der Waldgegend* (Opus 35, No. 5) was composed during the earlier "song year," one of twelve songs to texts of Kerner. It was, in fact, Robert's Christmas present to Clara, and remained, of all Schumann's songs, one of the ones that Clara and Brahms most admired. *Aufträge* (Opus 77, No. 5), another song from the spring of 1850, though less familiar than it should be, is a passionate outburst of energy with a virtuosic piano part urging its "driven" character.

Heimliches Verschwinden

Nachts zu unbekannter Stunde
Flieht der liebe Lenz die Flur,
Küsst, was blüht still in der Runde
Und verschwindet sonder Spur.

Secret Disappearance

At night, at an unknown hour,
sweet spring flees the meadow,
kisses whatever still blooms,
and disappears without a trace.

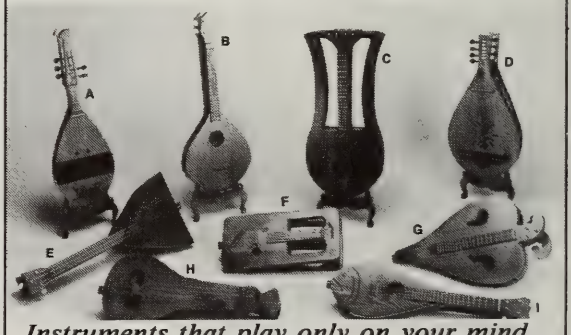
The audience is politely requested to withhold applause until after each *group* of songs. Please do not applaud after the individual songs within each group.

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Rings von seinen Küssen prangen
Früh die Blumen hold verschämt,
Dass an ihrem Mund zu hangen,
Schmetterling sich nicht bezähmt.

Doch die Leute draussen sagen,
Dass der Lenz vorüber sei;
Und an wetterheissen Tagen
Kennt man Sommers Tyrannei.

Und wir denken dran beklommen,
Dass der Lenz so heimlich floh;
Dass er Abschied nicht genommen,
Ach! das lässt uns nimmer froh.

Also schmerzt es, geht das erste
Lieb ohn' Abschied von uns fort.
Ruhig trügen wir das Schwerste,
Spräch' sie aus das Scheidewort.

All around the flowers show themselves
sweetly ashamed of his kisses,
so that the butterfly is not
restrained from hanging on their lips.

Yet the people outside say
that spring is past;
and from the sultry days
they know summer's tyranny.

And then, oppressed, we think
that spring flew off so secretly,
without even saying farewell,
Ah! that never leaves us cheerful.

It pains us, if the first love
goes away from us without a goodbye.
We could bear the worst calmly,
if only he'd spoken the parting word.

—Wilfried von der Neun
[F.W.T. Schöpff]

Meine Rose

Dem holden Lenzgeschmeide,
Der Rose, meiner Freude,
Die schon gebeugt und blasser
Vom heissen Strahl der Sonnen,
Reich ich den Becher Wasser
Aus dunklem, tiefem Bronnen.

Du Rose meines Herzens!
Vom stillen Strahl des Schmerzens
Bist du gebeugt und blasser;
Ich möchte dir zu Füssen,
Wie dieser Blume Wasser,
Still meine Seele giessen!
Könnt' ich dann auch nicht sehen
Dich freudig auferstehen.

—Nikolaus Lenau

My Rose

To that fair jewel of spring,
to the rose, my joy,
already bent and pallid
from the hot beams of the sun,
I offer the goblet of water
from a dark, deep spring.

O, rose of my heart!
From the silent beam of pain
are you made bent and pale;
I would like silently to pour forth
my soul at your feet,
as I pour water on this blossom!
Then could I not also see
you joyously rise again.

Sehnsucht nach der Waldgegend

Wär ich nie aus euch gegangen,
Wälder, hehr und wunderbar!
Heiltet liebend mich umfangen
Doch so lange, lange Jahr!

Wo in euren Dämmerungen
Vogelsang und Silberquell,
Ist auch manches Lied entsprungen
Meinem Busen, frisch und hell.

Eure Wogen, eure Hallen,
Euer Säuseln nimmermüd,
Eure Melodien alle
Weckten in der Brust das Lied.

Longing for the Woodland

If only I had never left you,
forest, majestic and wondrous!
You held me lovingly embraced
for so many long, long years!

Where within your shadows
birdsong and silvery fountain,
there too has many a song sprung up
within my bosom, fresh and bright.

Your undulations, your echoes,
your tireless murmurs,
all your melodies
awakened the song in my breast.

—Please turn the page quietly.—

Hier in diesen weiten Triften
Ist mir alles öd' und stumm,
Und ich schau' in blauen Lüften
Mich nach Wolkenbildern um.

Wenn ihr's in den Busen zwinget,
Regt sich selten nur das Lied:
Wie der Vogel halb nur singet,

Den von Baum und Blatt man schied.

—Justinus Kerner

Here in these broad pastures
everything is desolate and mute to me,
and I gaze into the blue sky
looking for pictures in the clouds.

If you compel it in my breast,
only seldom does a song stir,
just as the bird sings but
halfheartedly
when taken away from tree and leaf.

Aufträge

Nicht so schnelle, nicht so schnelle!
Wart ein wenig, kleine Welle!
Will dir einen Auftrag geben
An die Liebste mein.
Wirst du ihr vorüberschweben,
Grüsse sie mir fein!

Sag, ich wäre mitgekommen,
Auf dir selbst herab geschwommen:
Für den Gruss einen Kuss
Kühn mir zu erbitten,
Doch der Zeit Dringlichkeit
Hätt' es nicht gelitten.

Messages

Not so fast, not so fast!
Wait a little, tiny wave!
I want to give you a message
for my sweetheart.
If you roll past her,
greet her politely for me.

Say, I'd have come along,
even swimming down on you:
for my greeting I'd boldly
request a kiss,
yet the press of time
would not have allowed it.

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Nicht so eilig! halt! erlaube,
Kleine, leichtbeschwingte Taube!
Habe dir was aufzutragen
An die Liebste mein!
Sollst ihr tausend Grüsse sagen,
Hundert obendrein.

Sag, ich wär' mit dir geflogen
Über Berg und Strom gezogen:
Für den Gruss einen Kuss
Kühn mir zu erbitten;
Doch der Zeit Dringlichkeit
Hätt er nicht gelitten.

Warte nicht, dass ich dich treibe,
O du träge Mondesscheibe!
Weisst's ja, was ich dir befohlen
Für die Liebste mein:
Durch das Fensterchen verstohlen
Grüsse sie mir fein!

Sag, ich wär' auf dich gestiegen,
Selber zu ihr hinzufliegen:
Für den Gruss einen Kuss
Kühn mir zu erbitten,
Du seist Schuld, Ungeduld
Hätt' mich nicht gelitten.

—*Christian L'Egru*

Not so hasty! Stop! if you please,
tiny, light-winged dove!
I have something for you to carry
to my sweetheart!
Give her a thousand greetings,
then a hundred more.

Say, I'd have flown with you
over mountain and stream:
for my greeting I'd boldly
request a kiss;
yet the press of time
would not have allowed it.

Don't wait for me to urge you,
O sluggish moonbeam!
You know well what I ordered of you
for my sweetheart:
stealing through her window,
greet her politely for me.

Say, I'd have climbed onto your back
myself to fly to her:
for my greeting I'd boldly
request a kiss;
it's your fault—impatience
wouldn't let me.

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Francis Poulenc was especially at home setting French texts to music, whether for solo voice and piano in a *mélodie* (the French equivalent of the German Lied), in a choral composition, or in an opera. He left dozens of exquisite songs that express his chosen texts with remarkable sensitivity to the declamation of the language and an ability to heighten the mood of the poem, achieved largely through instinct rather than intellectual analysis. His apt comment on song composition has been quoted by his longtime collaborator, the singer Pierre Bernac, in a study of French song: "The musical setting of a poem should be an act of love, never a marriage of convenience." Poulenc committed dozens of these acts of love, most often to poetry of Guillaume Apollinaire or Paul Eluard, but on two occasions, when writings songs for a female singer, he chose the texts of a woman poet, Louise de Vilmorin. The longer of the two sets was *Fiançailles pour rire*, composed in 1939. Although published as a set, these six songs do not form a real cycle, since there is no story linking them all and no single persona represented by the singer. The songs range in mood from charm and playfulness to quite serious gravity.

Fiançailles pour rire

La Dame d'André

André ne connaît pas la dame
Qu'il prend aujourd'hui par la main.
A-t-elle un coeur à lendemains,
Et pour le soir a-t-elle une âme!

Au retour d'un bal campagnard
S'en allait-elle en robe vague
Chercher dans les meules la bague
Des fiançailles du hasard?

A-t-elle eu peur, la nuit venue,
Guettée par les ombres d'hier,
Dans son jardin, lorsque l'hiver
Entrait par la grande avenue?

Il l'a aimée pour sa couleur,
Pour sa bonne humeur de Dimanche.
Pâlira-t-elle aux feuilles blanches
De son album des temps meilleurs?

Dans l'herbe

Je ne peux plus rien dire
Ni rien faire pour lui.
Il est mort de sa belle
Il est mort de sa mort belle
Dehors
Sous l'arbre de la Loi
En plein silence
En plein paysage
Dans l'herbe.
Il est mort inaperçu
En criant son passage
En appelant
En m'appelant.
Mais comme j'étais loin de lui

Whimsical Betrothal

André's woman friend

André does not know the woman
whom he takes by the hand today.
Does she have a heart for the tomorrows,
and for the evening has she a soul?

On returning from a rustic dance
did she go in her billowing dress
to seek in the haystacks the ring
for her chance betrothal?

Was she afraid when night came,
watching for the ghosts of yesterday,
in her garden, when winter
entered by the broad avenue?

He loved her for her color,
for her Sunday good humor.
Will she grow pale on the white leaves
of his album of better times?

In the grass

I can no longer say anything
or do anything for him.
He died for his fair one,
he died a beautiful death
outside
under the tree of the Law
in total silence
in open countryside
in the grass.
He died unnoticed
crying out in his passing
calling
calling me.
But since I was far from him

Et que sa voix ne portait plus
Il est mort seul dans les bois
Sous son arbre d'enfance.
Et je ne peux plus rien dire
Ni rien faire pour lui.

and his voice no longer carried,
he died alone in the woods
under the tree of his childhood.
And I can no longer say anything
or do anything for him.

Il vole

En allant se coucher le soleil
Se reflète au vernis de ma table
C'est le fromage round de la fable
Au bec de mes ciseaux de vermeil.

Mais où est le corbeau? Il vole.

Je voudrais coudre mais un aimant
Attire à lei toutes mes aiguilles.
Sur la place les joueurs de quilles
De belle en belle passent le temps.

Mais où mon amant? Il vole.

C'est un voleur que j'ai pour amant,
Le corbeau vole et mon amant vole,
Voleur de coeur manque à sa parole
Et voleur de fromage est absent.

Mais où est le bonheur? Il vole.

Je pleure sous le saule pleurer
Je mêle mes larmes à ses feuilles.
Je pleure car je veux qu'on me veuille
Et je ne plais pas à mon voleur.

Mais où donc est l'amour? Il vole.

Trouvez la rime à ma déraison
Et par les routes du paysage
Ramenez-moi mon amant volage
Qui prend les coeurs et perd ma raison.

Je veux que mon voleur me vole.

He flies*

In setting, the sun
is reflected on the varnish of my table
it is the round cheese of the fable
in the beak of my vermilion scissors.

But where is the crow? It flies.

I would like to sew, but a magnet
attracts all my needles.
In the square the ninepins players
with game after game pass the time.

But where is my lover? He flies.

It is a thief that I have for a lover,
the raven flies and my lover steals,
the thief of my heart breaks his word,
the thief of the cheese is absent.

But where is happiness? It flies.

I weep beneath the weeping willow,
I mingle my tears with its leaves.
I weep because I want to be wanted
and I do not please my thief.

But where is love? It flies.

Find the rhyme for my folly
and by country roads
bring me my fickle lover
who takes hearts and drives me mad.

I want my thief to steal me.

Mon cadavre est doux comme un gant

Mon cadavre est doux comme un gant
Doux comme un gant de peau glacée
Et mes prunelles effacées
Font de mes yeux des cailloux blancs.

Deux cailloux blancs dans mon visage
Dans le silence deux muets
Ombrés encore d'un secret
Et lourds du poids mort des images.

My corpse is as limp as a glove

My corpse is as limp as a glove,
limp as a kid glove
and my pupils, eclipsed,
make white pebbles of my eyes.

Two white pebbles in my face,
in the silence two mutes
still shadowed by a secret
and heavy with the dead weight of images.

—Please turn the page quietly.—

*The title and the entire poem make punning use of the two meanings for the verb *voler*: to fly, to steal.

Mes doigts tant de fois égarés
Sont joints en attitude sainte
Appuyées au creux de mes plaintes
Au noeud de mon coeur arrêté.

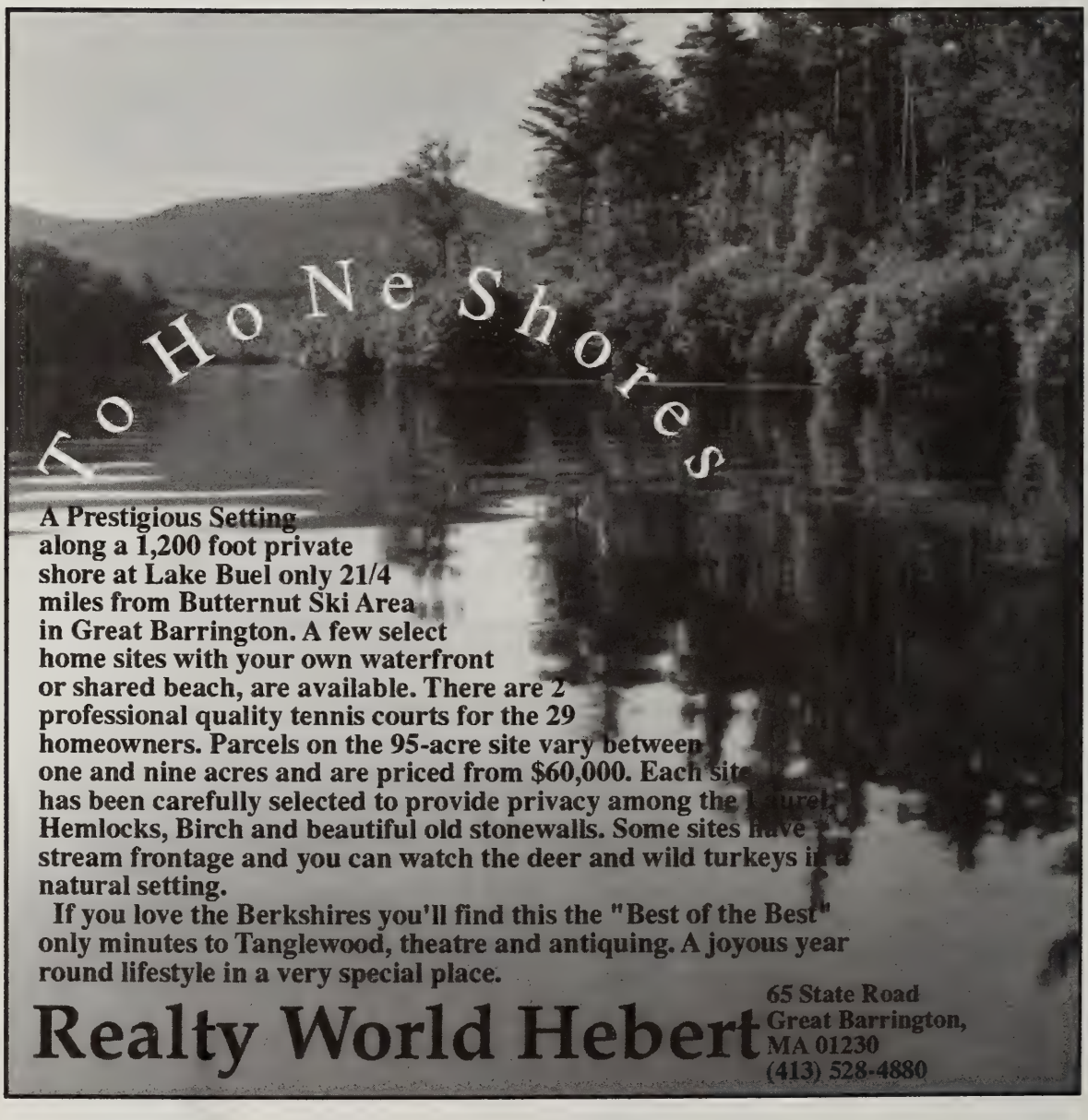
Et mes deux pieds sont les montagnes
Les deux derniers monts que j'ai vus
A la minute où j'ai perdu
La course que les années gagnent.

Mon souvenir est ressemblant,
Enfants emportez-le bien vite,
Allez, allez ma vie est dite.
Mon cadavre est doux comme un gant.

My fingers—so often wandering—
are joined in a saintly attitude
propped on the hollow of my plaints
at the node of my arrested heart.

And my two feet are the mountains,
the last two hills that I saw
at the moment when I lost
the race that the years win.

My memory is like me,
children take it away quickly,
go, go, my life is finished.
My corpse is as limp as a glove.



Violon

Couple amoureux aux accents méconnus ;
Le violon et son joueur me plaisent.
Ah! j'aime ces gémissements tendus
Sur la corde des malaises.
Aux accords sur les cordes des pendus
A l'heure où les Lois se taisent
Le coeur, en forme de fraise,
S'offre à l'amour comme un fruit inconnu.

Violin

Loving couple with unknown accents
the violin and its player please me.
Ah! I love these long-held moans
on the string of uneasiness.
In chords on the cords of the hanged
at the hour when the Laws are silent,
the heart, in the form of a strawberry,
offers itself to love like an unknown fruit.

Fleurs

Fleurs promises, fleurs tenues dans
 tes bras,
Fleurs sorties des parenthèses d'un pas,
Qui t'apportait ces fleurs l'hiver
Saupoudrées du sable des mers?
Sable de tes baisers, fleurs des amours
 fanées
Les beaux yeux sont de cendre et dans
 la cheminée
Un coeur enrubanné de plaintes
Brûle avec ses images saintes.

—de Vilmorin

Flowers

Flowers promised, flowers held in your
 arms,
flowers rising from the parenthesis of a step,
who brought you these winter flowers
powdered with the sand of the seas?
Sand of your kisses, flowers of
 withered loves
the beautiful eyes are ashes, and in the
 fireplace
a heart decked with ribbons of sighs
burns with its consecrated images.

Charles Tomlinson Griffes (1884-1920) is best-known for a handful of orchestral works composed shortly before his tragically premature death, as well as for a powerful piano sonata, one of his last works, that pointed to new horizons he would not be able to seek. Griffes also composed sixty-four songs, ranging in style from imitations of late nineteenth-century romantic Lieder (some twenty-five of them actually composed in German) to more impressionistic and advanced conceptions. They are among the finest art songs composed by an American. The four performed here are all among the more advanced works, ranging from the elegant impressionism of *Symphony in Yellow* to the bleak lamentation of the blind Ian, as well as a rollicking but sinister sea chanty and a sensuously dissonant love song.

Symphony in Yellow

An omnibus across the bridge
 Crawls like a yellow butterfly,
 And, here and there, a passer-by
Shows like a restless little mite.
Big barges full of yellow hay
 Are moved against the shadowy wharf,
 And, like a yellow silken scarf,
The thick fog hangs along the quay.
The yellow leaves begin to fade
 And flutter from the Temple elms,
 And at my feet the pale green Thames
Lies like a rod of rippled jade.

—Oscar Wilde

An Old Song Re-sung

I saw a ship a-sailing, a-sailing, a-sailing,
With emeralds and rubies and sapphires in her hold;
And a bosun in a blue coat bawling at the railing,
Piping thro' a silver call that had a chain of gold;
The summer wind was failing and the tall ship rolled.
I saw a ship a-steering, a-steering, a-steering,
With roses in red thread worked upon the sails;
With sacks of purple amethysts, the spoils of buccaneering,
Skins of musky yellow wine, and silks in bales,
Her merry men were cheering, hauling on the brails.
I saw a ship a-sinking, a-sinking, a-sinking,
With glittering sea-water splashing on her decks,
With seamen in her spirit-room, singing songs and drinking,
Pulling claret bottles down, and knocking off the necks,
The broken glass was chinking as she sank among the wrecks.

—*John Masefield*

Evening Song

Look off, dear Love, across the sallow sands,
 And watch yon meeting of sun and sea;
How long they kiss, in sight of all the lands!
 Ah, longer, longer, we.
Now in the sea's red vintage melts the sun,
 As Egypt's pearl dissolved in rosy wine,
And Cleopatra Night drinks all. 'Tis done!
 Love, lay thine hand in mine.
Come forth, sweet stars, and comfort Heaven's heart;
 Glimmer, ye waves, round else unlighted sands;
O Night, divorce our sun and sky apart—
 Never our lips, our hands.

—*Sidney Lanier*

The Lament of Ian the Proud

What is this crying that I hear in the wind?
Is it the old sorrow and the old grief?
Or is it a new thing coming, a whirling leaf
About the grey hair of me who am weary and blind?
I know not what it is, but on the moor above the shore
There is a stone which the purple nets of heather bind,
And thereon is writ: *She will return no more.*
O blown whirling leaf,
And the old grief,
And wind crying to me who am old and blind!

—*Fiona McCloud [William Sharp]*

In 1932 a film company proposed to produce a version of *Don Quixote* featuring the great Russian basso Fyodor Chaliapin, who was as renowned for his acting ability as for his singing. Upon deciding to have their star sing in the film, the producers obtained their music in a decidedly unconventional way—by commissioning several composers without telling any of them that their work was "on spec." In the end, **Jacques Ibert**'s contribution was used, though Ravel, Milhaud, Delannoy, and Falla had all contributed scores. When the producers' chicanery became know, Ravel sued;

though his three songs known as *Don Quichotte à Dulcinée* were not used in the film, they are far and away the best-known of the pieces created for the little fraud. Next in line of familiarity are Ibert's four songs—the first to a sonnet by the sixteenth-century poet Pierre Ronsard (which was actually written long before Cervantes' novel), the remainder with words by Alexandre Arnoux—which were used in the film, and also recorded by Chaliapin (to whom they are dedicated) with the composer conducting.

Chanson du départ de Don Quichotte

Ce château neuf, ce nouvelle édifice
Tout enrichi de marbre et de porphyre
Qu'amour bâtit chateau de son empire

Où tout le ciel a mis son artifice
Est un rempart, un fort contre le vice
Où la vertu maîtresse se retire
Que l'oeil regarde et que l'esprit admire
Forçant les coeurs à lui faire service.
C'est un château, fait de telle sorte
Que nul ne peut approcher de la porte
Si des grands Rois il n'a sauvé sa race

Victorieux, vaillant et amoureux.
Nul chevalier tant soit aventureux
Sans être tel ne peut gagner la place.

—*Pierre Ronsard*

Song of Don Quixote's Departure

This new castle, this new edifice,
all enriched with marble and porphyry,
that love built, a castle of his empire,
where all the sky placed his artifice,
is a rampart, a fortress against vice,
where Lady Virtue retires,
that the eye regards and the spirit admires,
forcing hearts to do service to her.
This is a castle made in such a way
that none can approach by the gate
unless he has preserved his line of great kings,
victorius, valiant, and loving.
No knight would be so adventurous
without being such, nor could he win this place.

Chanson à Dulcinée

Un an, me dure la journée
Si je ne vois ma Dulcinée

Mais, Amour a peint son visage,
Afin d'adoucir ma langeur,
Dans la fontaine et la nuage,
Dans chaque aurore et chaque fleur.

Un an, me dure la journée
Si je ne vois ma Dulcinée.

Toujours proche et toujours lontaine,
Etoile de mes longs chemins,
Le vent m'apporte son haleine
Quand il passe sur les jasmins.

Un an, me dure la journée
Si je ne vois ma Dulcinée.

—*Alexandre Arnoux*

Song to Dulcinea

A whole year my day will last,
if I see not my Dulcinea.

But Love has portrayed her countenance,
so as to sweeten my languor,
in the fountain and the cloud,
in each dawn and each flower.

A whole year my day will last,
if I see not my Dulcinea.

Ever near, yet ever far,
guiding star of my long course,
the wind carries to me her breath
when it passes over the jasmines.

A whole year my day will last,
if I see not my Dulcinea.

—Please turn the page quietly.—

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Angel
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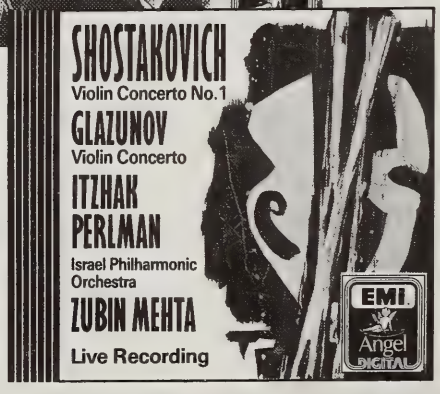
Great Artists. Great Art.

Itzhak Perlman

"During Mr. Perlman's recital, there was probably no better place on earth to be."

—Wall Street Journal







Chanson du Duc

Je veux chanter ici la Dame de mes songes
Qui m'exalte au dessus de ce siècle de boue
Son coeur de diamant est vierges de mensonges
La rose s'obscurit au regard de sa joue.

Pour Elle, j'ai tenté les hautes aventures
Mon bras a délivré la Princesse en servage
J'ai vaincu l'Enchanteur, confondu les parjures,
Et ployé l'univers à lui rendre l'hommage

Dame par qui je vais, seul dessus cette terre,
Qui ne soit prisonnier de la fausse apparence,
Je soutiens contre tout Chevalier téméraire
Votre éclat non pareil et votre précellence.

—*Alexandre Arnoux*

Song of the Duke

I wish to sing here of the Lady of my dreams
who exalts me above this world of mire;

her heart of diamond is innocent of lies,
the rose grows dark in looking at her cheek.

For Her, I have essayed high adventures,
my arm has delivered the Princess in servitude,
I have conquered the Enchanter, confounded perjuries,
and bent the universe to do her homage.

Lady through whom I go, alone upon this earth,
who would not be a prisoner of false appearances,
I will maintain against any bold knight
your unmatched brilliance and your excellence.

Chanson de la mort de Don Quichotte

Ne pleure pas Sancho
Ne pleure pas, mon bon
Ton maître n'est pas mort
Il n'est pas loin de toi
Il vit dans une ile heureuse
où tout est pur et sans mensonges
Dans l'île enfin trouvée
où tu viendras un jour
Dans l'île désirée,
O mon ami Sancho.
Les livres sont brûlés
Et font un tas de cendres.
Si tous les livres m'ont tué
Il suffit d'un pour que je vive
Fantôme de la vie,
Et réel dans la mort.
Tel est l'étrange sort
du pauvre Don Quichotte.

—*Alexandre Arnoux*

Song of the Death of Don Quixote

Do not weep, Sancho,
Do not weep, my friend.
Your master is not dead,
he is not far from you.
He lives on a happy island
where all is pure and free of lies,
on the island that he finally found,
where you will come some day,
on the longed-for isle,
O my friend Sancho.
The books have been burned
and make a pile of ashes.
If all the books have killed me,
it is enough for one that I live—
a phantom in life,
and real in death.
Such is the strange fate
of poor Don Quixote.

Stephen Sondheim first appeared on the Broadway scene as the lyricist of two epic achievements of the American musical—*West Side Story* and *Gypsy*. But he wanted to write the music as well as the words, and he began doing that in *A Funny Thing Happened on the Way to the Forum* (1962), the first in a continually growing series of innovative musicals in which he has never lost the nerve to risk something new, whether in subject matter, approach, or theatrical style The simple-minded good cheer found in conventional Broadway songs is not a prominent feature of Sondheim's work. His

songs frequently trace the ambivalence with which characters encounter a choice in their lives, an ambivalence echoed with equal felicity in both words and music. Each of his songs is truly of the theater, implying a human being in a particular situation, presented to the audience with witty and engaging lyrics and music that sets long-range goals in melodic and harmonic climax. *Follies* (1971) takes place on the stage of an old vaudeville theater that is about to be torn down; the aging former stars of the show gather for a reunion, during which they confront their past and present lives. *A Little Night Music* (1973), based on Ingmar Bergman's romantic comedy *Smiles of a Summer Night*, is set in Sweden at the turn of the century. Its tale of romantic misalliances and misunderstandings is told by means of an entire score in waltz time.

intermission

It is probably only the language in which they are written that keeps **Rachmaninoff**'s songs from being as familiar on vocal recitals as those of, say, Richard Strauss, with whom Rachmaninoff shares both an expansive, even operatic spaciousness of vocal line and a style of piano writing that is often highly virtuosic, though it could be simple and reflective, too. The success of Rachmaninoff's first opera, *Aleko* (1893), his graduation piece from the Moscow Conservatory (where it was awarded the highest possible mark, 5+) attracted the attention of publishers to the gifted newcomer, and this led to the appearance of Rachmaninoff's first songs, including some of those in Opus 4. He wrote Opus 14 between 1894 and 1896, shortly before the disastrous premiere of his First Symphony almost caused him to give up composition altogether. The Opus 21 songs were among the first works he composed in 1902, after recovering from his strained mental state. "How fair this spot," from that set, is dedicated to "N."—evidently a reference to his cousin Natalya Satina, whom he married about this time.

Ne poy, krasavitsa

Ne poy, krasavitsa, pri mne
Tï pesen Gruzii pechal'noy:
Napominayut mne one
Druguyu zhizn' i bereg dal'nïy.

Oh, never sing to me again

Oh, never sing to me again
The songs of Georgia, fair maiden,
Their tones recall to me in vain
Far distant shores with sorrow laden.



Uvï! napominayut mne
Tvoi zhestokiye napevï
I step', i noch'—i pri lune
Chertï dalyokoy, bednoy devï.

Ya prizrak milïy, rokovay,
Tebya uvidev, zabïvayu;
No tï poyosh'—i predo mnoy
Evo ya vnov' voobrazhayu.

Ne poy, krasavitsa, pri mne
Tï pesen Gruzii pechal'noy:
napominayut mne one
Druguyu zhizn' i bered dal'nïy.

—*Pushkin*

Alas! those songs remembrance stir,
full many mem'ries round me gather,
The steppes at night, in vision clear
The form and features of another!

This image, fatal yet so true,
At sight of thee will surely vanish,
But at thy voice to rise anew,
That all my striving fails to banish.

So never sing to me again
Those songs of Georgia, fair maiden,
Their tones recall to me in vain
Far distant shores with sorrow laden.

Ostrovok

Iz morya smotrit ostrovok,
Evo zelyonïye uklonï
Ukrasil trav gustïkh venok,
Fialki, anemonï.

Nad nim spletayutsya listï,
Vokrug nevo chut'pleschut volnï.
Derev'ya grustnï, kak mechtï,
Kak statui, bezmolvnï.

Zdes'ele dïshit veterok,
Syuda groza ne doletayet,
I bezmyatezhnïy ostrovok
Vsyo dremlet, zasïpayet.

—*Percy Bysshe Shelley;*
Russian translation by
Konstantin Balmont

The Little Island

A little island set in sea,
To keep her maiden shores inviolate,
Did plant them round with laurel tree,
With roses and the violet.

And thus in shade of green repose,
The waters lulled this quiet haven,
The dreaming woodland trees arose
Like images, engraven.

Each single breath of air is mild,
From sov'reign rule of tempest sever'd,
The island sleeps like any chile;
So tranquil, peace deliver'd.

Zdes' khorosho

Zdes' khorosho...
Vzglyani, vdali
Ognyom gorit reka;
Tsdvetnïm kovrom luga legli,
Beleyut oblaska.
Zdes' nyet lyudei...
Zdes' tishina...
Zdes' tol'ko Bog da ya.
Tsvetï, da staraya sosna,
Da tï, mechta moya!

—*G. Galina*

How fair this spot

How fair this spot!
I gaze to where
The golden brook runs by.
The fields are all inlaid with flow'rs.
The white clouds sail on high.
No step draws near,
Such silence reigns,
Alone with God I seem;
With Him, and with the hoary pines,
And thee, my only dream!

—*English versions by Edward Agate*

Uzh tï niva moyha

Uzh tï niva moya, nivushka,

Ne skosit' tebya s makha edinovo,

The Harvest of Sorrow

Thou, my field, my beloved harvest field,
Who could hope to reap thee at one sickle sweep?

—Please turn the page quietly.—

Ne svyazat' tebya vsyu vo edinïy snop!	Who could bind thy riches in a single sheaf?
Uzh vi dumï moi dumushki,	O my visions, o my cherished dreams,
Ne stryakhnut' vas razom s plech doloy.	Could one effort avail to drive ye forth?
Odnoy rech'yu-to vas ne vïskazat'!	Could your meaning in one brief word be told!
Po tebe l'niva, veter razgulival,	Cruel winds have swept over my harvest field,
Gnul kolos'ya tvoi do zemli,	Low upon the soil lies the ruin'd corn.
Zrelï, zyorna vse razyotïval!	Scatter'd, too, my dear and cherished dreams of life . . .
Shiroko vi, dumï, porassïpalis'. . . .	
Kuda pala kakaya dumushka,	Where they drifted, and fell again to earth,
Tam vskhodila lyu ta pechal'-trava,	Springs a crop of wild and unlovely weeds.
Vïrastalo gore gorucheye!	Springs the bitter growth of my sorrowing.
A!	Ah!
—*A.K. Tolstoy*	—*English version by Rosa Newmarch*

Hugo Wolf's masterpieces came in groups, usually to the text of a single poet, written in fever heat while the composing fit was upon him, followed by months of frustration when he could not summon Polyhymnia (as he referred to his muse) to come up with a single good idea. The *Spanisches Liederbuch* came after a frustrating eight months in which he wrote nothing. On October 21, 1889, he composed one Goethe song, a belated conclusion to the set of fifty he had written the previous winter. A week later he turned to a collection of German translations by Paul Heyse and Emanuel Geibel of Spanish poems from the sixteenth and seventeenth centuries; by the end of April 1890 he had written forty-four songs, divided into two groups—ten sacred and thirty-four secular. Both types express a fervor and intensity unusual to the German song repertory.

Sie blasen zum Abmarsch	**They're sounding the call to march**
Sie blasen zum Abmarsch,	They're sounding the call to march,
Lieb Mütterlein,	dear mother.
Mein Liebster muss scheiden	My beloved must depart,
Und lässt mich allein!	and he leaves me alone.
Am Himmel die Sterne	In heaven the stars
Sind kaum noch geflohn,	have scarcely fled;
Da feuert von ferne	from afar the infantry
Das Fussvolk schon.	is moving already.
Kaum hört er den Ton,	He scarcely hears the sound,
Sein Ränzelein schnürt er,	he's closing up his knapsack,
Von hinnen marschiert er,	he marches off from here,
Mein Herz hinterdrein.	with my heart following behind.
Mein Liebster muss scheiden	My beloved must depart,
Ünd lässt mich allein!	and he leaves me alone!
Mir ist wie dem Tag,	I feel like the day
Dem die Sonne geschwunden.	when the sun vanished.
Mein Trauer nicht mag	My grief may not
So balde gesunden:	recover so quickly.
Nach nichts ich frag,	I ask for nothing,

Keine Lust mehr heg ich,
Nur Zwiesprach pfleg ich
Mit meiner Pein—
Mein Liebster muss scheiden
Und lässt mich allein!

no more joy do I cherish,
I only carry on a conversation
with my pain—
my beloved must depart,
and he leaves me alone!

Die ihr schwebet

Die ihr schwebet
um diese Palmen
in Nacht und Wind,
ihr heil'gen Engel,
stillet die Wipfel!
Es schlummert mein Kind.

Ihr Palmen von Bethlehem
im Windesbrausen,
wie mögt ihr heute
so zornig sausen!
O rauscht nicht also!
Schweiget, neiget
euch leis' und lind;
stillet die Wipfel!
Es schlummert mein Kind.

Der Himmelsknabe
duldet Beschwerde,
ach, wie so müd' er ward
vom Leid der Erde.
Ach nun im Schlaf ihm
leise gesänftigt
die Qual zerrinnt,
stillet ihr Wipfel!
Es schlummert mein Kind.

Grimmige Kälte
sauset hernieder,
womit nur deck' ich
des Kindleins Glieder!
O all ihr Engel,
die ihr geflügelt
wandelt im Wind,
stillet die Wipfel!
Es schlummert mein Kind.

You who hover

You who hover
around these palms
in night and wind,
you holy angels,
silence the treetops.
My child is sleeping.

You palms of Bethlehem
in the rushing wind,
how can you bellow
so angrily today?
Oh, don't roar so!
Hush, bend
softly and mildly;
silence the treetops.
My child is sleeping.

The heavenly child
patiently suffers troubles,
ah, how weary he became
from the sorrows of the earth.
Now in sleep
softly cradled,
the torment melts away from him;
silence, ye treetops!
My child is sleeping.

Fierce cold
whistles down;
with what shall I cover
the child's limbs?
O, all you angels,
who, winged,
wander in the wind,
silence the treetops.
My child is sleeping.

Bitt' ihn, o Mutter

Bitt' ihn, o Mutter,
Bitte den Knabe,
Nicht mehr zu zielen,
Weil er mich tötet.

Muttr, o Mutter,
Die launische Liebe
Höhnt und versöhnt mich,
Flieht mich und zieht mich.

Beg him, O mother

Beg him, o mother,
beg the boy
no longer to aim at me,
for he is killing me.

Mother, O mother,
this peevish Love
mocks and placates me,
flees and attracts me.

—Please turn the page quietly.—

Ich sah zwei Augen
Am letzten Sonntag,
Wunder des Himmels,
Unheil der Erde.

Was man sagt, o Mutter,
Von Basilisken,
Erfuhr mein Herze,
Da ich sie sah.

Bitt ihn, o Mutter,
Bitte den Knaben,
Nicht mehr zu zielen,
Weil er mich tötet.

I saw two eyes
last Sunday—
miracle of heaven,
mischief on earth.

What they say, O mother,
of basilisks
is what my heart felt
when I saw her.

Beg him, O mother,
beg the boy
no longer to aim at me,
for he is killing me.

Sagt ihm, dass er zu mir komme

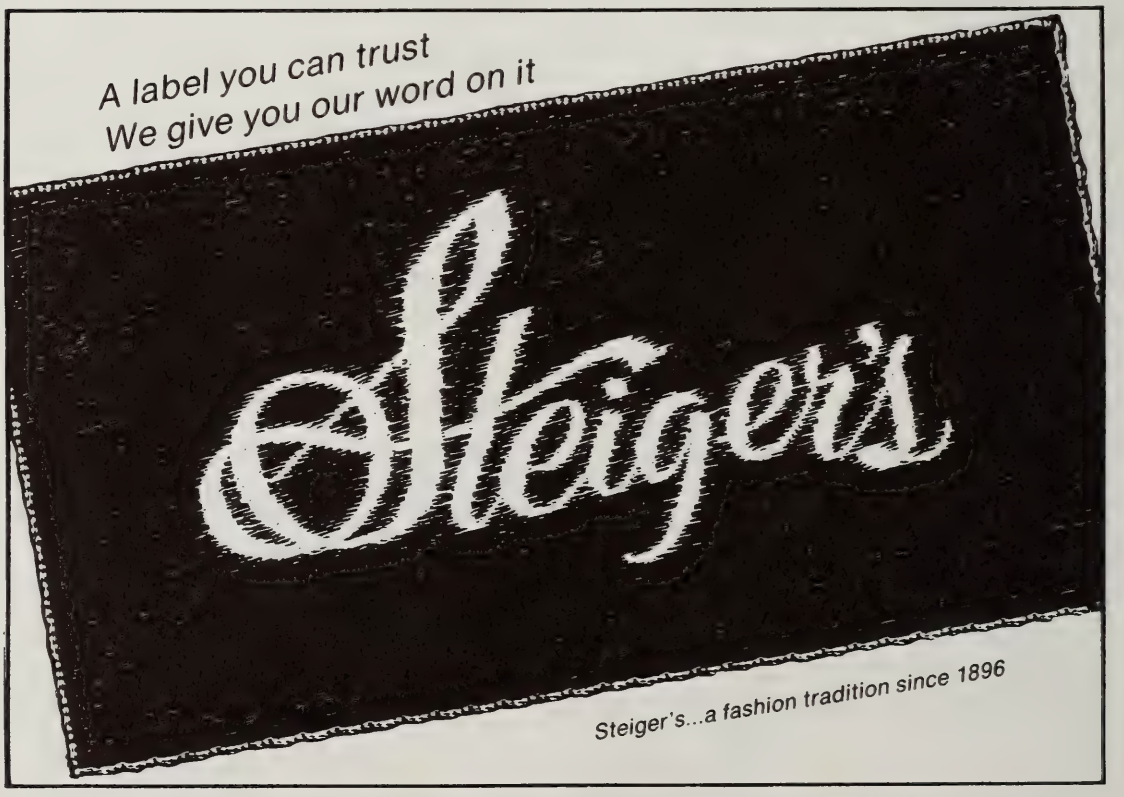
Sagt ihm, dass er zu mir komme,
Denn je mehr sie mich drum schelten;
Ach, je mehr wächst meine Glut!

O zum Wanken
Bringt die Liebe nichts auf Erden;
Durch ihr Zanken
Wird sie nur gedoppelt werden.
Sie gefährden
Mag nicht ihrer Neider Wut;
Denn je mehr sie mich drum schelten,
Ach, je mehr wächst meine Glut!

Tell him to come to me

Tell him to come to me,
for the more they scold me for it,
ah, the fiercer grows my desire!

O, nothing on this earth
forces Love to waver;
by their complaining,
they only double her hold.
The wrath of those who envy her
cannot imperil her;
for the more they scold me for it,
ah, the fiercer grows my desire!



Berkshire Mall Monday-Saturday 10:00-9:30/Sunday 12:00-5:00

Eingeschlossen
Habe sie mich lange Tage,
Unverdrossen
Mich gestraft mit schlimmer Plage.
Doch ich trage
Jede Pein mit Liebesmut,
Denn je mehr sie mich drum schelten,
Ach, je mehr wächst meine Glut!

Meine Peiniger
Sagen oft, ich soll dich lassen,
Doch nur einiger
Wolln wir uns ins Herze fassen.
Muss ich drum erblassen,
Tod um Liebe lieblich tut,
Und je mehr sie mich drum schelten,
Ach, je mehr wächst meine Glut!

Shut up in here
they've kept me many a day,
unabating
punished me severely.
But I bear
every pain with love's courage,
for the more they scold me for it,
ah, the fiercer grows my desire!

My tormentors often say
that I must leave you,
yet only united
can our hearts find content.
If I must then wither away,
death is kindly to love,
and the more they scold me for it,
ah, the fiercer grows my desire!

Wer tat deinem Füsslein weh?

"Wer tat deinem Füsslein weh?
La Marioneta,
Deiner Ferse weiss wie Schnee?
La Marion."

Sag Euch an, was krank mich macht,
Will kein Wörtlein Euch verschweigen:
Ging zum Rosenbusch zur Nacht,
Brach ein Röslein von den Zweigen;
Trat auf einen Dorn im Gang
La Marioneta,
Der mir bis ins Herze drang,
La Marion.

Sag Euch alle meine Pein,
Freund, und will Euch nicht berücken:
Ging in einen Wald allein,
Eine Lilie mir zu pflücken;
Traf ein Stachel scharf mich dort
La Marioneta,
War ein süsses Liebeswort,
La Marion.

Sag Euch mit Aufrichtigkeit
Meine Krankheit, meine Wunde:
In den Garten ging ich heut,
Wo die schönste Nelke stunde;
Hat ein Span mich dort verletzt
La Marioneta
Blutet fort und fort bis jetzt
Le Marion.

"Schöne Dame, wenn Ihr wollt,
Bin ich Wundarzt guter Weise,
Will die Wund Euch stillen leise,
Dass Ihr's kaum gewahren sollt.
Bald sollt Ihr genesen sein
La Marioneta,
Bald geheilt von aller Pein,
La Marion."

Who hurt your little foot?

"Who hurt your little foot,
La Marioneta,
your heel as white as snow,
La Marion?"

I'll tell you what has caused my pain
and not conceal a word from you:
last night I went to the rose-bush
and picked a rose from the shoot;
on the way I trod on a thorn,
La Marioneta,
which pierced me to the heart,
La Marion.

I'll tell you all my woes, friend,
and not deceive you;
I went into a wood alone
to pick myself a lily:
there a thorn pricked me sharply,
La Marioneta,
it was a sweet word of love,
La Marion.

I'll tell you frankly
of my sickness, of my wounds:
today I went into the garden
where stood the fairest pinks;
there a splinter wounded me,
La Marioneta,
and it bled and still bleeds now,
La Marion.

"Beauteous lady, if you will,
I'm a surgeon of good reputation
and will gently cure your wound
so that you'll scarcely notice it.
Soon you'll be well again,
La Marioneta,
soon be rid of all your pain,
La Marion."

Wehe der, die mir verstrickte

Wehe der, die mir verstrickte
Meinen Geliebten!
Wehe der, die ihn verstrickte!

Ach, der Erste, den ich liebte,
Ward gefangen in Sevilla,
Mein Vielgeliebter,
Wehe der, dir ihn verstrickte!

Ward gefangen in Sevilla,
Mit der Fessel meiner Locken.
Mein Vielgeliebter,
Wehe der, die ihn verstrickte!

Woe to her who stole

Woe to her who stole
my beloved!
Woe to her who ensnared him!

Ah, the first man that I loved,
was captured in Seville,
my best-beloved,
woe to her who ensnared him!

He was captured in Seville,
in the fetters of my tresses.
My best-beloved,
woe to her who ensnared him!

Samuel Barber's *Hermit Songs* were commissioned by the Elizabeth Sprague Coolidge Foundation. Leontyne Price gave the first performance, with the composer at the piano, at the Library of Congress on October 30, 1953. The texts are translations of Latin originals written into the margins of manuscripts by anonymous monks and scholars between the eighth and thirteenth centuries. As the composer noted in his preface, "They are small poems, thoughts or observations, some very short, and speak in straightforward, droll, and often surprisingly modern terms of the simple life these men led, close to nature, to animals, and to God."

Sanford Sylvan's performance of these selections from Samuel Barber's *Hermit Songs* is dedicated to the memory of Ben Holt.

Ben Holt

September 24, 1955–May 5, 1990



A Vocal Fellow at the Tanglewood Music Center in 1977 and 1978, baritone Ben Holt died of Hodgkins lymphoma on May 5 following a lengthy illness. Mr. Holt attended Oberlin Conservatory and the Juilliard School of Music. He appeared regularly with the Metropolitan Opera since his debut there in *La bohème* during the 1985-86 season; his last appearance at the Met was as Sportin' Life in *Porgy and Bess*, in October 1989. Mr. Holt made his New York City Opera debut in the title role of Anthony Davis' *Malcolm X* in its world premiere production; he also performed with opera companies and orchestras on both sides of the Atlantic. He made his debut recording, *L'incoronazione di Poppea*, at Venice's Teatro La Fenice in 1987 and recorded Kurt Weill's *Street Scene* for Decca last summer. Mr. Holt was to have participated in tonight's concert marking the fiftieth anniversary of the Tanglewood Music Center. He will be missed.

St. Ita's Vision

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him."
So that Christ came down to her
in the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus, at my breast,
By my heart every night,
You I nurse not
a churl but were begot
On Mary the Jewess by Heaven's Light.
Infant Jesus, at my breast,
what King is there but You who could
Give everlasting Good?
wherefor I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast."

—Attributed to St. Ita, 8th century;
translation by Chester Kallman

The Heavenly Banquet

I would like to have the men of Heaven in my own house;
with vats of good cheer laid out for them.
I would like to have the three Marys, their fame is so great.
I would like people from every corner of heaven.
I would like them to be cheerful in their drinking.
I would like to have Jesus sitting here among them.
I would like a great lake of beer for the King of Kings.
I would like to be watching Heaven's family
Drinking it through all eternity.

—Attributed to St. Brigid, 10th century;
translated by Sean O'Faolain

The Crucifixion

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

—The Speckled Book, 12th century;
translated by Howard Mumford Jones

—Please turn the page quietly.—

The Monk and his Cat

Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
my feeble eye is fixed on a book.
You rejoice when your claws
Entrap a mouse;
I rejoice when my mind
Fathoms a problem.
Pleased with his own art,
Neither hinders the other;
Thus we live ever
Without tedium and envy.
Pangur, white Pangur,
How happy we are
Alone together,
Scholar and cat.

—8th or 9th century;
translated by W.H. Auden

The Desire for Hermitage

Ah! To be all alone in a little cell with nobody near me;
beloved that pilgrimage before the last pilgrimage to Death.
Singing the passing hours to cloudy Heaven;
feeding upon dry bread and water from the cold spring.
That will be an end to evil when I am alone
in a lovely little corner among tombs
far from the houses of the great.
Ah! to be all alone in a little cell,
to be alone, all alone:
Alone I came into the world,
alone I shall go from it.

—8th or 9th century;
based on a translation by Sean O'Faolain

Arnold Schoenberg is, of course, known for works that challenged traditional tonality and proposed new ways of organizing harmonic and melodic elements of music into a structural whole. It is far less well known that he spent a short part of his early life on the payroll of Überbrettl, a cabaret in Berlin for which a number of well-known literary men—Wedekind, Morgenstern, Dehmel, and others—contributed texts. Schoenberg himself composed a number of cabaret songs, though only one of them was ever performed, and even that one was heard but a single time. Still, the format of the cabaret performance—which usually involved a female singer wearing a tuxedo and singing satirical or erotic texts written from the male point of view, accompanied by a small instrumental ensemble—is remarkably similar to that of his later masterpiece *Pierrot lunaire*. Of the four songs to be performed here, three of them set texts of Schoenberg's contemporaries and the fourth uses a poem by Emanuel Schikaneder, the actor who wrote the text for Mozart's *The Magic Flute*.

Galathea

Ach, wie brenn' ich vor Verlangen,
Galathea, schönes Kind,
Dir zu küssen deine Wangen,
Weil sie so entzückend sind.

Wonne die mir widerfahre,
Galathea, schönes Kind,
Dir zu küssen deine Haare,
Weil sie so verlockend sind.

Nimmer wehr' mir bis ich ende,
Galathea, schönes Kind,
Dir zu küssen deine Hände,
Weil sie so verlockend sind.

Ach, du ahnst nicht, wie ich glühe,
Galathea, schönes Kind,
Dir zu küssen deine Knie,
Weil sie so verlockend sind.

Und was tät ich nicht, du Süsse,
Galathea, schönes Kind,
Dir zu küssen deine Füsse,
Weil sie so verlockend sind.

Aber deinen Mund enthülle,
Mädchen, meinen Küssen nie,
Denn in seiner Reize Fülle,
Küsst ihn nur die Phantasie.

—Frank Wedekind

Galathea

Ah, how I burn with desire,
Galathea, lovely child,
to kiss your cheeks,
because they are so tempting.

Let that rapture be meted out to me,
Galathea, lovely child,
to kiss your hair,
because it is so tempting.

Never till I die shall I restrain,
Galathea, lovely child,
kissing your hands,
because they are so tempting.

Ah, you sense not how I burn,
Galathea, lovely child,
to kiss your knees,
because they are so tempting.

And what wouldn't I do, sweet one,
Galathea, lovely child,
to kiss your feet,
because they are so tempting.

But your mouth, girl,
should never be opened to my kisses,
for in the fullness of such charms,
one kisses only in fantasy.

Gigerlette

Fräulein Gigerlette
Lud mich ein zum Tee.
Ihre Toilette
Was gestimmt auf Schnee

Gigerlette

Fräulein Gigerlette
invited me to tea.
Her attire
was like snow.

—Please turn the page quietly.—

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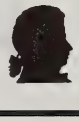
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Ganz wie Pierrette
War sie angetan.
Selbst ein Mönch, ich wette,
Sähe Gigerlette
Wohlgefällig an.

War ein rotes Zimmer,
Drin sie mich empfing,
Gelber Kerzenschimmer
In dem Raume hing.
Und sie war wie immer
Leben und Esprit.
Nie vergess' ich's, nimmer:
Weinrot war das Zimmer,
Blütenweiss war sie.

Und im Trab mit Vieren
Fuhren wir zu zweit,
In das Land spazieren,
Das heisst Heiterkeit.
Das wir nicht verlieren
Zügel, Ziel und Lauf,
Sass bei dem Kutschieren
Mit den heissen Vieren
Amor hinten auf.

—Otto Julius Bierbaum

Just like Pierrette
she was dressed.
Even a monk, I'd bet,
would look at Gigerlette
with pleasure.

It was a red room
in which she received me,
yellow candlelight
hung in the room.
And she was, as always,
full of life and high spirits.
I'll never forget it, never:
wine-red was the room,
blossom-white was she.

And trotting with a fourspan,
we drove off, we two,
heading into the country
called Pleasure.
That we shouldn't lose
reins, goal, and track,
there sat as coachman
of the ardent fourspan
Cupid on the box.

Der genügsame Liebhaber

Meine Freundin hat eine schwarze Katze,
Mit weichem knisterndem Sammetfell,
Und ich, ich hab' eine blitzblanke Glatze,
Blitzblank und glatt und silberhell.

Meine Freudin gehört zu den üppigen Frauen,
Sie liegt auf dem Divan das ganze Jahr,
Beschäftigt das Fell ihrer Katze zu krauen,

The Contented Suitor

My girlfriend has a black cat,
with a soft, rustling, velvety fur,
and I, I have a quite shiny bald spot,
shiny and slick and silvery.

My girlfriend is one of the sumptuous ladies,
who lies on the sofa all year,
busies herself scratching her cat's fur,

... Our art is healing.

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Mein Gott, ihr behagt halt das
sammtweiche Haar.

Und komm' ich am Abend die Freundin
besuchen,
So liegt die Mieze im Schosse bei ihr,
Und nascht mit ihr von dem Honigkuchen,
Und schauert wenn ich leise ihr Haar
berühr'.

Und will ich mal zärtlich tun mit dem
Schatze,
Und dass sie mir auch einmal "Eitschi"
macht,
Dann stülp' ich die Katze auf meine
Glatze,
Dann streichelt die Freundin die Katze
und lacht.

—Hugo Salus

My God, how she dotes on the velvety
soft hair!

And if I come in the evening to visit
my girlfriend,
then Puss lies in her lap,
and nibbles with her from the honeycake
and trembles when I lightly touch its
hair.

And if I want to caress my sweetie
tenderly,
so that he might make a little
"kitschy koo" with me,
than I put the cat on my bald spot,

so that my girlfriend pets it and
laughs.

Seit ich so viel Weiber sah

Seit ich so viel Weiber sah,
Schlägt mir mein Herz so warm,
Es summt und brummt mir hier und da,
Als wie ein Bienenschwarm.

Und ist ihr Feuer meinem gleich,
Ihr Auge schön und klar,
So schlaget wie der Hammerstreich,
Mein Herzchen immer dar.
Bum, bum, bum, *usw.*

Ich wünschte tausend Weiber mir,
Wenn's recht den Göttern wär',
Dann tanzt' ich wie ein Murmeltier,
In's Kreuz und in die Quer.

Das wär' ein Leben auf der Welt,
Da wollt' ich lustig sein,
Ich hüpfte wie ein Haas durch's Feld,
Und's Herz schlüg immer drein.
Bum, bum, bum, *usw.*

Wer Weiber nicht zu schätzen weiss',

Ist weder kalt noch warm,
Und liegt als wie ein Brocken Eis,
In eines Mädchens Arm.

Da bin ich schon ein andrer Mann,
Ich spring' um sie herum;
Mein Herz klopft froh an ihrem an
Und machet bum, bum, bum, *usw.*

—Emanuel Schikaneder

Since I've seen so many women

Since I've seen so many women,
my heart beats in me so ardently,
it hums and buzzes to and fro,
just like a swarm of bees.

And if her flame is like mine,
her eye fair and clear,
then, like a hammer blow,
my heart beats on.
Boom, boom, boom, *etc.*

I'd wish for a thousand women,
if it were all right with the gods,
then I'd dance like a marmot
hither and yon.

That would be a way to live,
then I'd be merry!
I'd hop like a hare in the field
and my heart would go on beating.
Boom, boom, boom, *etc.*

Whoever does not know how to treasure
women
is neither cold nor warm,
and lies like a block of ice
in a maiden's arms.

But I am quite a different man,
I'd jump all around her;
my heart beats cheerfully against hers,
and makes a boom, boom, boom, *etc.*

Richard Strauss was involved in a dispute with his publisher, Bote & Bock, according to which he was legally bound to produce six songs, under terms that he found unacceptable. Early in 1918 he had been composing settings of Brentano for soprano, songs that he considered some of his best. But, determined not to let these get into the hands of the publishers with whom he was at odds, he quickly composed six songs that his biographer, Norman Del Mar, calls "three mad songs and three bad-tempered songs." The "mad songs," of course, are those of Ophelia, using Karl Simrock's translation of *Hamlet*, Act IV, scene 5. As always, Strauss found his imagination dramatically stimulated by madness and emotional extremes; the three songs suggest Ophelia's mental wanderings with creepy acuity.

1

Wie erkenn ich mein Treulieb
Vor andern nun?
An dem Muscheklhut und Stab
Und den Sandalschuhn.

Er ist tot und lange hin,
Tot und hin, Fräulein!
Ihm zu Haupten grünes Gras,
Ihm zu Fuss ein Stein.
Oho!

Auf seinem Bahrtuch, weiss wie Schnee,
Viel liebe Blumen trauern.
Sie gehn zu Grabe nass, o weh!
Vor Liebesschauern.

How should I your true love know
From another one?
By his cockle hat and staff,
And his sandal shoon.

He is dead and gone, lady,
He is dead and gone.
At his head a grass-green turf,
At his heels a stone.
Oho!

White his shroud as the mountain snow,
Larded with sweet flowers,
Which bewept to the grave did go
With true-love showers.

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2

Guten Morgen, 's ist Sankt Valentinstag,
So fruh vor Sonnenschein.
Ich junge Maid am Fensterschlag
Will Euer Valentin sein.

Der junge Mann tut Hosen an,

Tat auf die Kammertür,
Liess ein die Maid, die als Maid
Ging nimmermehr herfür.

Bei Sankt Niklas und Charitas!
Ein unverschamt Geschlecht!
Ein junger Mann tut's, wenn er kann,
Fürwahr, das ist nicht recht.
Sie sprach: Eh Ihr gescherzt mit mir,
Verspracht Ihr mich zu frein.
Ich bräch's auch nicht beim Sonnenlicht,
Wärst du nicht kommen herein.

Tomorrow is St. Valentine's day

All in the morning betime.
And I a maid at your window
To be your Valentine.

Then up he rose, and donned his clothes,
And dupped the chamber door;
Let in the maid, that out a maid
Never departed more.

By Gis and by Saint Charity
Alack, and fie for shame!
Young men will do't, if they come to't;
By cock they are to blame.
Quoth she 'Before you tumbled me,
You promised me to wed.'
So would I 'a' done, by yonder sun,

An thou hadst not come to my bed.

3

Sie trugen ihn auf der Bahre bloss,
Leider, ach leider, den Liebsten!
Manche Träne fiel in der Grabes Schoss—
Fahr wohl, fahr wohl, meine Taube!

Mein junger frischer Hansel ist's,
Der mir gefällt—Und kommt er nimmermehr?
Er ist tot, o weh!
In dein Totbett geh,
Er kommt dir nimmermehr.

Sein Bart war weiss wie Schnee,
Sein Haupt wie Flachs dazu.
Er ist hin, er ist hin,
Kein Trauern bringt Gewinn:
Mit seiner Seele Ruh
Und mit allen Christenseelen!
Darum bet ich! Gott sei mit euch.

They bore him barefac'd on the bier;
Hey no nonny, nonny, hey nonny
And on his grave rained many a tear—

Fare you well, my dove.

For bonny sweet Robin is all my joy.
And will a not come again?
And will a not come again?
No, no, he is dead,
Go to thy death-bed,
He never will come again.

His beard was white as snow,
All flaxen was his poll.
He is gone, he is gone,
And we cast away moan.
God 'a' mercy on his soul.
And on all Christian souls,
I pray God. God b'wi' ye.

—*William Shakespeare*

The most popular of **Brahms**'s partsong works has always been the *Liebeslieder Walzer* (*Love-Song Waltzes*). Published as Opus 52 in 1869, almost immediately after Brahms had finished composing it, the work was first performed in Vienna on January 5, 1870, and achieved instant popularity. It was, in fact, so much of a hit that Brahms composed a set of *Neue Liebeslieder Walzer* as Opus 65 five years later. Both sets employ the serviceable but inconsequential poetry of G.F. Daumer, whose *Polydora* provided the lyrics for Brahms's setting. Both sets honor Brahms's adopted home, Vienna, and are filled with a characteristic Viennese charm; the first is generally light-

hearted in spirit, the second far more passionate, with gypsy-laden Magyar strains. In the first set the two-piano accompaniment is entirely self-sufficient (indeed, the waltzes are frequently performed without voices at all). But the total effect is enhanced when the works are presented as partsongs, ringing the changes on the various traditional concerns of lovers. There is nothing profound here, no deep analysis of the erotic urge or of human relationships, but as a whole the songs range widely between enticement and ecstasy, rage, joy, and despair. Each one of Daumer's poems takes a single image as its basis, often treating it in a folksong-like manner. The basic form of each waltz is a simple AABB, often with subtle variations in the repeated sections. Brahms strings these together in a suite of waltzes that offers constant variety of texture and tempo, frequent harmonic daring, and a superb demonstration of how varied in expressive impact the waltz can be.

—Notes by Steven Ledbetter

Liebeslieder Waltzes, Op. 52

1.

Rede, Mädchen, allzu liebes,
Das mir in die Brust, die kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle!
Willst du nicht dein Herz erweichen,
Willst du, eine überfromme,
Rasten ohne trauten Wonne,
Oder willst du, dass ich komme?
Rasten ohne traute Wonne,
Nicht so bitter will ich büssen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüssen.

Speak, oh maiden, all too lovely,
who in my cool breast
have, with your glance, aroused
these wild feelings of passion!
Won't you let your heart be softened?
Will you, overly innocent maid,
remain without love's delight?
Or do you wish me to come?
To remain without love's delight—
I do not wish to atone, so bitterly.
Come to me, you black-eyed maid,
come, when the stars beckon.

2.

Am gesteine rauscht die Flut,
Heftig angetrieben;
Wer da nicht zu seufzen weiss,
Lernt es unterm Lieben.

The tide rushes onto the rocks,
hurled violently against them.
He who does not know how to sigh
will learn through love.

3.

O die Frauen, o die Frauen,
Wie sie Wonne, Wonne tauen!
Wäre lang ein Mönch geworden,
Wären nicht die Frauen, die Frauen!

Oh, the women, the women,
what delight they dispense!
I'd have long since become a monk
if it weren't for the women!

4.

Wie des Abends schöne Röte
Möcht ich arme Dirne glühn,
Einem, einem zu Gefallen
Sonder Ende Wonne sprühn.

Like evening's lovely crimson
I, poor maid, should like to glow,
to please one, one alone,
to give him endless bliss.

5.

Die grüne Hopfenranke,
Sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
So traurig ist ihr Sinn!

The green hop-vine
winds along close to the ground.
The young, pretty maiden—
she is so sorrowful!

Du, höre, grüne Ranke,
Was hebst du dich nicht himmelwärts?
Du, höre, schöne Dirne,
Was ist so schwer dein Herz?
Wie höbe sich die Ranke,
Der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
Wenn ihr der Liebste weit?

Listen, you green vine,
why don't you rise heavenwards?
Listen, pretty girl,
why is your heart so heavy?
How could the vine rise upwards
without a prop for strength?
How could the girl be happy
if her lover is far away?

6.

Ein kleiner, hübscher Vogel
Nahm den Flug zum Garten hin
Da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte nicht, ich täte so wie der.
Leimruten Arglist lauert an dem Ort,
Der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte doch, ich täte nicht wie der.
Der Vogel kam in eine schöne Hand,
Da tat es ihm, dem Glücklichen, nicht and.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte nicht, ich täte doch wie der.

A pretty little bird
took flight to the garden
where fruit was plentiful.
If I were a pretty little bird,
I'd not delay, I'd do as he did.
Treacherous bird-lime awaited him there,
the poor bird could not get away.
If I were a pretty little bird,
I'd delay, and not do as he did.
The bird was freed by a pretty hand.
No harm came to the fortunate one.
If I were a pretty little bird,
I'd not delay, I'd do as he did.

7.

Wohl schön bewadt war es vor ehe
Mit meinem Leben, mit meiner Liebe;
Durch eine Wad, ja, durch zehn Wände
Erkannte mich des Freundes Sehe.
Doch jetzo, wehe,
Wenn ich dem Kalten auch noch so dicht
Vorm Auge stehe,
Es merkt's sein Auge, sein Herze nicht.

How pleasant it was in the past,
with my life, with my love;
through a wall, even through ten walls
my friend's eye knew me.
But now, alas,
no matter how close I stand before the eye
of the stony-hearted man,
his eye and his heart do not notice.

8.

Wenn so lind dein Auge mir
Und so lieblich schauet,
Jede letzte Trübe fliehet,
Welche mich umgrauet.
Dieser Liebe schöne Glut,
Lass sie nicht verstieben!
Nimmer wird, wie ich, so treu
Dich ein andrer lieben.

When your eyes gaze so gently
and so lovingly at me,
every single sorrow flees
that had troubled me.
The warm glow of this love—
do not let it fly away!
Never will another love you
as truly as I do.

9.

Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen, es ist wohl gut gehegt,
Zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel, das ist ein Spass;
Die spreng ich, als wären sie nur von Glas.
Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.

On the Danube's bank stands a house,
from which a rosy maiden looks out.
The maiden is well guarded;
ten iron bars are placed before her door.
Ten iron bars? That is a joke;
I'll break them as though they were made of glass.
On the Danube's bank stands a house,
from which a rosy maiden looks out.

—Please turn the page quietly.—

10.

O wie sanft die Quelle sich
Durch die Wiese windet!
O wie schön, wenn Liebe sich
Zu der Liebe findet!

Oh, how gently the stream
winds through the meadow!
Oh, how beautiful when love
can with love unite!

11.

Nein, es ist nicht auszukommen mit den Leuten;
Alles wissen sie so giftig auszudeuten!

Bin ich heiter, hegen soll ich lose Triebe;
Bin ich still, so heisst's, ich wäre irr aus Liebe.
Nein, es ist nicht auszukommen mit den Leuten;
Alles wissen sie so giftig auszudeuten!

No, there's no way of dealing with such people;
for everything they have a venomous explanation!

If I'm merry, then I'm fostering hidden lusts;
if I'm quiet, then it means, I'm mad from love.
No, there's no way of dealing with such people;
for everything they have a venomous explanation!

12.

Schlosser, auf, und mache Schlösser,
Mache Schlösser, Schlösser ohne Zahl;
Denn die bösen, bösen Mäuler
Will ich schliessen, schliessen allzumal.

Locksmith, come, and make your locks,
many locks, locks without number;
for those evil, evil mouths
I want to close, once and for all!

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13.

Vögelein, durchrauscht die Luft,
Such nach einem Aste;
Und das Herz, das Herz begehrt's,
Wo es selig raste.

The little bird speeds through the air
in search of a branch;
the heart, too, longs
for a place where it can rest in bliss.

14.

Sieh, wie ist die Welle klar,
Blickt der Mond hernieder!
Die du meine Liebe bist,
Liebe du mich wieder!

See how clear the wave is
when the moon looks down!
You, who are my love,
love me in return!

15.

Nachtigall, sie singt so schön,
Wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
Küsse mich im Dunkeln.

The nightingale sings so beautifully
when the stars sparkle.
Love me, dearest heart,
kiss me in the darkness.

16.

Ein dunkeler Schacht ist Liebe,
Ein gar zu gefährlicher Bronnen;
Da fiel ich hinein, ich Armer,
Kann weder noch hören noch sehn,
Nur denken an meine Wonnen,
Nur stöhnen in meinen Wehn.

Love is a dark pit,
a most dangerous well;
I, poor fellow, fell into it,
and now I can neither hear nor see,
but think only on my sorrows,
and groan in my misery.

17.

Nicht wandle, mein Licht,
Dort aussen im Flurbereich,
Die Füsse würden dir, die zarten,
Zu nass, zu weich.
All überströmt sind dort die Wege,
Die Stege dir;
So überreichlich tränte
Dorten das Auge mir.

Do not roam, my beloved,
out over the fields;
your dainty feet would become
too wet, too soft.
All the lanes there are flooded,
all the paths;
so overabundantly did my eyes
weep there.

18.

Es bebet das Gesträuche,
Gestreift hat es im Fluge
Ein Vögelein.
In gleicher Art erbebet
Die Seele mir,
Erschüttert von Liebe,
Lust und Leide,
Gedenkt sie dein.

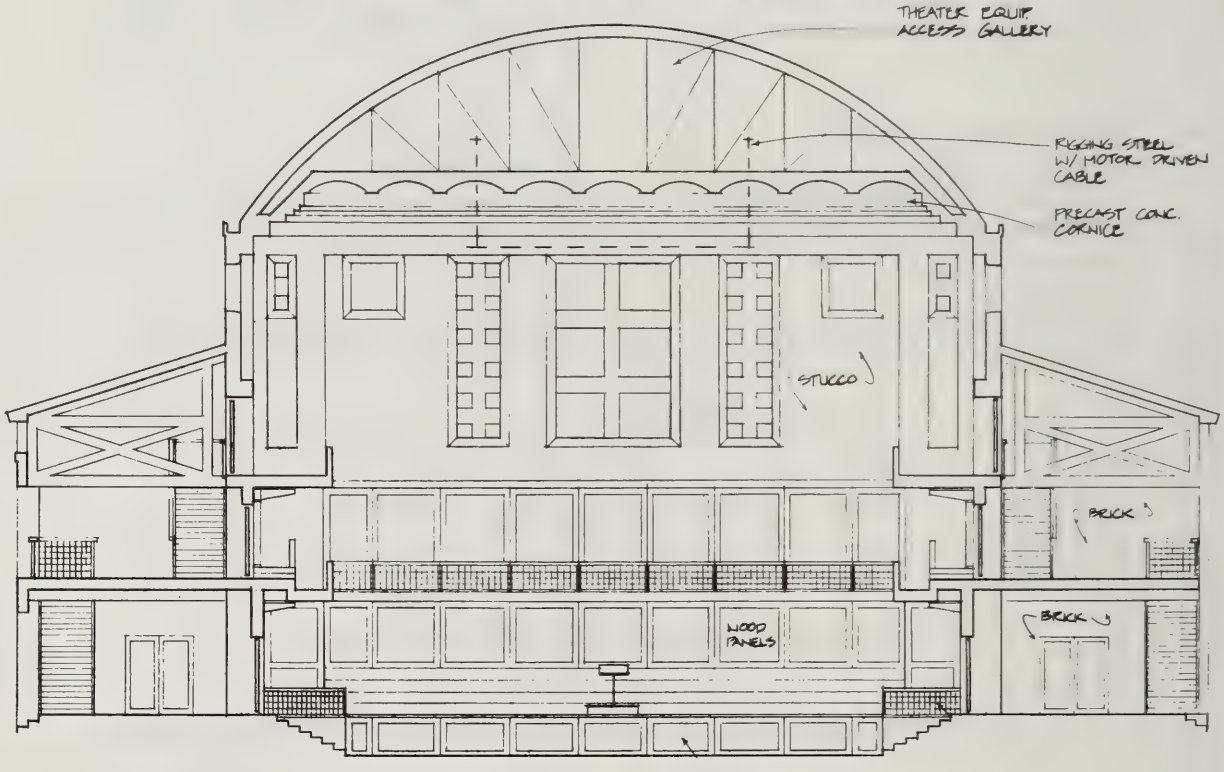
The bush trembles;
a little bird in flight has
brushed it.
In the same way my soul
trembles within me,
convulsed by love,
joy, and sorrow,
it thinks of you.

—G.F. Daumer, "Polydora"

—translations by S.L.

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ALL-SCHUBERT PROGRAM

Gott in der Natur, D.757 (Opus 133), for women's chorus with piano accompaniment

Der Gondelfahrer, D.809 (Opus 28), for men's chorus with piano accompaniment

Der 23. Psalm, D.706 (Opus 132), for women's chorus with piano accompaniment

Ständchen, D.920 (Opus 135), for alto solo and women's chorus with piano accompaniment
D'ANNA FORTUNATO, mezzo-soprano

Im Gegenwärtigen Vergangenes, D.710, for men's chorus with piano accompaniment

Nachthelle, D.892 (Opus 134), for tenor soloist and men's chorus with piano accompaniment
JOHN ALER, tenor

Mirjam's Siegesgesang, D.942 (Opus 136), for soprano solo and women's chorus with piano accompaniment
MARGARET CUSACK, soprano

Baldwin piano

Notes

Schubert grew up singing in the chorus of the Imperial chapel in Vienna, the same ensemble now known all over the world as the Vienna Boys' Choir. He was thus as closely acquainted with the possibilities of massed voices as he was with the power of a single, evocative melodic line. Still, his age was a period in which composers were investigating harmony far more than counterpoint, and much of Schubert's choral music—like the rest of his output—is made expressive through harmonic adventure.

Gott in der Natur (D.757), written in August 1822, is tremendously theatrical in conception, requiring a great volume of sound from both singers and piano. The accompaniment sounds for all the world like the piano reduction of an orchestral score, and it is possible that Schubert would have orchestrated it, had a possible performance arisen. The final section evokes the spirit of Handel, whose choral music had begun to be known in Vienna a decade before Schubert's birth through performances of some of his oratorios with new orchestrations by Mozart.

Gott in der Natur	God in Nature
Gross ist der Herr! die Himmel ohne Zahl sind Säle seiner Burg, sein Wagen Sturm und donnerndes Gewölk und Blitze sein Gespann. Die Morgenröth' ist nur ein Widerschein von seines Kleides Saum, und gegen seinen Glanz ist Dämmerung der Sonne flammend Licht. Er sieht mit gnäd'gem Blick zur Erd' herab, sie grünet, blüht, und lacht. Er schilt, es fahret Feuer vom Felsen auf, und Meer und Himmel bebt! Lobt den Gewaltigen, den grossen Herrn, ihr Lichter seiner Burg, ihr Sonnenheere flammt zu seinem Ruhm, ihr Erden singt sein Lob!	Great is the Lord! the heavens without number are his castle's halls, his chariot is storm, and thundering clouds and lightning his steeds. The rosy dawn is but a reflection of the hem of his robe, and against his splendor the sun's flaming light is but twilight. He looks down to earth with gracious glance, and it turns green, blooms, and laughs. He scolds, and fire leaps from rocks; earth and sea tremble! Praise the mighty one, the great Lord, you lights of his mansion, you ranks of suns, flame in his praise; and you, earth, sing his praise!

Even more often, perhaps, than he wrote formal, large works like his Mass settings, Schubert wrote choral pieces for intimate settings, even performance in private



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homes. Many of those works were frankly trivial pieces, intended for jollification, often beginning with a solo or duet (for the best singers present to show themselves off), then ending with a round in which all could take part. But Schubert's willingness to write in that style decreased with time, as indicated by a letter he wrote to Leopold Sonnleithner, evidently in late 1823, declining to compose some new quartets for men's voices:

> You yourself know how the later quartets were received; people have had enough of them. I might of course be successful in inventing some new form, but I cannot be certain of doing so. As my future fate is something very near to my heart, you yourself will, I know, admit that I must go forward cautiously.

One of the results of his search for "some new form" seems to have been **Der Gondelfahrer** (D.809), composed in 1824, filled with wonderful atmosphere conveying the rocking waves in the lagoon of Venice and the gently ringing bells of St. Mark's. The spirit of this piece, in which Schubert's music captures the mood of the poem, just as he sought to do in his solo songs, is far from the hearty and jovial singing typical of men's social clubs.

Der Gondelfahrer

Es tanzen Mond und Sterne den
flücht'gen Geisterreih'n,
wer wird von Erdensorgen befangen
immer sein.

Du kannst in Mondesstrahlen nun
meine Barke wallen,
und aller Schranken los, wiegt dich
des Meeres Schoss.

Vom Markusthurme tönte der Spruch
der Mitternacht,
sie schlummern friedlich alle, und
nur der Schiffer wacht.

—Joseph Mayrhofer

The Gondolier

Moon and stars dance the
fleeting ghostly reel,
who could be trapped forever
in earth's sorrows?

Now in the moon's rays you can
rock, my little boat,
and free from all bondage, the sea's
bosom rocks you.

From the tower of St. Mark's sounds
the midnight bell;
all sleep peacefully, and only the
gondolier is awake.

Schubert composed his setting of **Psalm 23** (D.706) in December 1820 for a soirée run by Anna Fröhlich, one of four charming and musical sisters, daughters of a Viennese merchant. All four of the girls were trained singers, three of them actually becoming professional performers; they probably sang Schubert's psalm setting with only one voice on a part. This piece, composed for private performance by a group of friends, is nonetheless a remarkable demonstration of Schubert's sense of harmonic adventure.

Der 23. Psalm

Gott ist mein Hirt,
mir wird nichts mangeln.
Er lagert mich auf grüne Weide,
er leitet mich an stillen Bächen,
er labt mein schachtendes Gemüth,
er führt mich auf gerechtem Steige
zu seines Names Ruhm.

Psalm 23

The Lord is my shepherd,
I shall not want.
He makes me to lie down in green
pastures, he leads me beside still
waters, he restores my soul,
he leads me in the paths of
righteousness for his name's sake.

—Please turn the page quietly.—

Und wall' ich auch im Todesschatten- Thale, so wall' ich ohne Furcht, denn du beschützest mich, und deine Stütze sind mir immerdar mein Trost. Du richtest mir ein Freudenmahl im Angesicht der Feinde zu, du salbst mein Haupt mit Oele und schenkst mir volle Becher ein, mir folget Heil und Seligkeit in diesem Leben nach, einst ruh' ich ew'ge Zeit dort in des Ew'gen Haus.	And though I walk in the valley of the shadow of death, yet I have no fear, for you protect me, your rod and your staff comfort me. You prepare a table before me in the presence of my enemies, you annoint my head with oil, my cup overflows; surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever.

Franz Grillparzer wrote the poem "*Zögernd leise*" specifically for Schubert to set to music, which he did in July 1827. The poem had been requested by Louise Gosmar, one of Anna Fröhlich's students, for her own birthday party. But Schubert set it—under the title **Ständchen** ("Serenade")—for contralto solo and men's chorus with piano, despite the fact that the students who were to perform were female. When Anna Fröhlich pointed out this difficulty, Schubert promptly reworked the score for a chorus of women, though the balance between soloist and chorus and the rich sonority they create certainly works better with male voices. In any case, it was performed at the party on August 11, 1827. The following January it was heard in public for the first time. Schubert had evidently forgotten about the event entirely, and had to be tracked down at an alehouse and brought to the hall to hear his own work. Afterwards he said to Anna Fröhlich, "You know, I never realized it was so beautiful." That this was a sincere feeling is made clear by the fact that he chose to include the work on the concert entirely devoted to his own music that took place on the first anniversary of Beethoven's death that March.

Ständchen	**Serenade**
Zögernd leise In des Dunkels nächt'ger Stille Sind wir hier, Und den Finger sanft gekrümmt, Leise, leise Pochen wir And des Liebchens Kammertür.	Gently trembling in the dark's nocturnal silence, we are here, and with fingers gently curled, softly, softly we knock On our sweetheart's chamber door.
Doch nun steigend, Schwellend, bebend, Mit vereinter Stimme laut Rufen aus wir hochvertraut: Schlaf du nicht, wenn der Neigung Stimme spricht.	Yet now swelling, rising, trembling, with united voice we loudly cry out in great intimacy: Sleep not when the voice of inclination speaks.
Sucht' ein Weiser nah und ferne Menschen einst mit der Laterne. Wieviel seltner dann als Gold, Menschen uns geneigt und hold. Drum, wenn Freundschaft, Liebe Freundin, Liebchen, schlaf du nicht.	Men once sought a pathmark near and far with the lantern; how much rarer than gold are comrades near and dear to us, therefore when friendship, love speaks, friend, sweetheart, sleep not.
Aber was in allen Reichen Wär' dem Schlummer zu vergleichen?	But what, in any realm can be compared to slumber?

Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüsschen, noch ein Wort,
Es verstummt die frohe Weise,
Leise, leise
Schleichen wir uns wieder fort.

—*Franz Grillparzer*

Therefore instead of words and gifts
you shall now have rest as well.
Just one more greeting, one more word,
the cheerful tune grows still . . .
softly, softly
we slip away again.

Alfred Einstein considers **Im gegenwärtigen Vergangenes** (D.710) a kind of experimental sketch for *Der Gondelfahrer*! This unusual work is the setting of a poem from Goethe's *Westöstlicher Divan*, a collection of lyrics inspired by the Persian poet Hafiz, who celebrated the sensuous pleasures of life as an antidote to the transitoriness of it all. What makes it unusual is its structure. Over an extremely simple piano figuration, the song is by turns a solo and a duet, ending in a "round"—but this is no longer the conventional song of conviviality despite its encouragement that the singers enjoy themselves; rather it has a more serious turn.

Im Gegenwärtigen Vergangenes

Ros' und Lilie morgenthaulich
blüht im Garten meiner Nähe,
hinten an, bebuscht und traulich

steigt der Felsen in die Höhe;

und mit hohem Wald umzogen,
und mit Ritterschloss gekrönet,
lenkt sich hin des Gipfels Bogen,
bis er sich dem Thal versöhnet.

Und da duftet's wie vor Alters,
da wir noch von Liebe litten,
und die Saiten meines Psalters
mit dem Morgenstrahl sich
stritten.

Wo das Jagdlied aus den Büschen
Fülle runden Tons enthauchte,
anzufeuern, zu erfrischen,
wie's der busen wollt' und
brauchte.

Nun die Wälder ewig sprossen,
so ermuthigt euch mit diesen,
was ihr sonst für euch genossen,
lässt in andern sich geniessen.

Niemand wird uns dann beschreien,
dass wir's uns alleine gönnen!
Nun in allen Lebensreihen
müsset ihr geniessen können.

Und mit diesem Lied und Wendung
sind wir wieder bei Hafisen,
denn es ziemt des Tags Vollendung
mit Geniessern zu geniessen.

—*Johann Wolfgang von Goethe*

The Present Past

Rose and lily, fresh as morning dew,
bloom in my neighbor's garden;
behind it, intimately hidden in
bushes,
the rocky crag climbs to the height,

and surrounded by high forests
and crowned with a knight's castle,
the arch of the peak turns away
until it rejoins the valley.

And there are scents of long ago,
when we still suffered from love,
and the strings of my psalter
strove with the morning light.

Where the hunting song from the bush
breathed a fullness of round tone
to hearten, to refresh,
as the bosom desired and needed it.

Now the forests budded forever,
thus encourage yourself with these
which once you enjoyed yourself:
let others take joy in them now.

No one will take it ill that
we allow ourselves the pleasure!
For in all the paths of life,
you must take pleasure.

And with this turn of song
we are once more with Hafiz,
for it is fitting to enjoy the
end of the day among merrymakers.

Most songs for men's chorus in the nineteenth century—an age that spawned thousands of them—have to do with drinking or fighting. Without the joys of wine or the celebration of bloodthirsty battles, often fought by valiant Vikings, hardly any male choral ensemble would have had a repertory. Utterly unusual in this context—and also one of Schubert's most exquisite pieces—is **Nachthelle** (D.892), which he wrote in September 1826 for a "damned high tenor" with men's chorus and piano. It is a delicious, delicate nocturne, with the piano's repeated chords suggesting the twinkling of the night stars.

Nachthelle

Die Nacht ist heiter und ist rein,
im allerhellsten Glanz.
Die Häuser schau'n verwundert drein,
steh'n übersilbert ganz.

In mir ist's hell so wunderbar,
so voll und übervoll,
und waltet drinnen frei und klar
ganz ohne Leid und Groll.

Ich fass' in meinem Herzenhaus
nicht all' das reiche Licht,
es will hinaus, es muss hinaus,
die letzte Schranke bricht.

—J.G. Seidl

Nocturnal Brightness

The night is cheerful and pure
in this brightest of splendors.
The houses look around in wonder,
all besilvered.

In me all is wondrously bright,
so full, and more than full,
and it rules within free and clear,
utterly without pain or rancor.

I cannot hold in my heart's dwelling
all this rich light;
it wants to come out, it must out—
the last bond breaks.

Mirjams Siegesgesang (D.942) is another brilliant piece of Handelian Schubert. Grillparzer's poem celebrates retrospectively the Israelites' crossing of the Red Sea and the destruction of Pharaoh and his cavalry in the waters. Schubert composed it in March 1828, just eight months before his death. The broad layout of the musical gestures and a vigorous accompaniment clearly intended for orchestration at a later time reveal Schubert's familiarity with similar grand strokes in Handel's works. It is a charming imitation of the older style filled with distinctly romantic touches as well.

Mirjam's Siegesgesang

Rührt die Cymbel, schlagt die Saiten,
lasst den Hall es tragen weit,
gross der Herr zu allen Zeiten,
heute gross vor aller Zeit!

Aus Egypten vor dem Volke
wie der Hirt, den Stab zur Hut,
zogst du her, dein Stab die Wolke,
und dein Aug' des Feuers Glut.

Zieh' ein Hirt vor deinem Volke,
stark dein Arm, dein Auge Glut,
Zieh' ein Hirt, dein Stab die Wolke
und dein Aug' des Feurers Glut.

Und das Meer hört deine Stimme
tut sich auf dem Zug, wird Land,
Scheu des Meeres Ungetüme
schau'n durch die krystall'ne Wand.

Miriam's Song of Victory

Strike the cymbals, pluck the strings,
let their echo sound afar:
Great is the Lord at all times;
today great above all!

From Egypt, before the people,
like the shepherd, with his staff,
you advanced, your staff a cloud,
and your eye the glow of fire.

Go, a shepherd before your people,
strong your arm, your eye aglow,
go, a shepherd, your staff a cloud,
and your eye the glow of fire.

And the sea hears your voice,
draws together, becomes land.
Fearful, the sea's monsters
gaze through the crystal wall.

Wir vertrauten deiner Stimme,
traten froh das neue Land.

Doch der Horizont erdunkelt,
Ross und Reiter löst sich los,
Hörner lärmen, Eisen funkelt,
es ist Pharao und sein Tross.

Herr, von der Gefahr umdunkelt,
hilflos wir, dort Mann und Ross.

Und die Feinde mordentglommen
drängen nach den sichern Pfad,
jetzt und jetzt.
Da horch! welch Säuseln!
Wehen, Murmeln, Dröhnen, horch!
Sturm!

'S ist der Herr in seinem Grimme,
einstürzt rings der Wasser Turm,
Mann und Pferd, Ross und Reiter,
eingewickelt, umsponnen, eingewickelt
im Netze der Gefahr, zerbrochen die
Speichen ihrer Wagen, tot der Lenker,
tot das Gespann.

Tauchst du auf, Pharao?
hinab, hinunter, in den Abgrund,
schwarz wie deine Brust.
Und das Meer hat nun vollzogen,
lautlos rollen seine Wogen,
nimmer gibt es, was es barg,
eine Wüste, Grab zugleich und Sarg.

D'rum mit Cymbeln und mit Saiten
lasst den Hall es tragen weit.
Gross der Herr zu allen Zeiten,
heute gross vor aller Zeit.

—*Franz Grillparzer*

We believed your word,
happily trod the new land.

Yet the horizon grew dark,
steed and rider set upon us,
horns blared, steel flashed,
it is Pharaoh and his army!

Lord, darkened by danger we are
helpless, man and steed are there.

And the foe, burning to kill,
press forward to the safe path,
on and on.
But listen! What noise is that?
A blowing, a murmur, a rumbling, hark!
Storm!

It is the Lord in his anger;
the tower of water falls inward,
man and horse, steed and rider
enveloped, entwined, enveloped
in the net of danger, broken are the
spokes of their chariots, dead the
driver, dead the team.

Will you rise to the top, Pharaoh?
Down, underneath, into the depths
black as your heart.
And the sea has now moved back,
soundlessly roll its waves,
never will it give up what it hid,
a waste, both grave and coffin.

Therefore with cymbals and strings
let the echo carry it far:
Great is the Lord at all times,
today, great above all!

—Notes and translations
by Steven Ledbetter



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ROSALIND ELIAS (TMC '50-'51, '53), mezzo-soprano
D'ANNA FORTUNATO (TMC '71-'72), mezzo-soprano
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FOSS (TMC '40-'42)	*For Tanglewood: "a Celebration"* (world premiere; an AT&T Tanglewood Commission made possible by a grant from the AT&T Foundation, and commissioned by the Boston Symphony Orchestra to celebrate the 50th anniversary of the Tanglewood Music Center)
STRAVINSKY	Anne Truelove's aria from *The Rake's Progress* DAWN UPSHAW, soprano
VERDI	"Ritorna vincitor" from *Aida* SHIRLEY VERRETT, soprano

BIZET — Nadir's aria from *The Pearl Fishers*
JOHN ALER, tenor

VERDI — Otello/Iago duet from Act II of *Otello*
RICHARD CASSILLY, tenor
SHERRILL MILNES, baritone

PUCCINI — Final scene from Act I of *Tosca*
Ms. VERRETT (Tosca)
Mr. MILNES (Scarpia)
SPIRO MALAS, bass-baritone (Sacristan)
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and TANGLEWOOD CHOIR,
JOHN OLIVER, conductor
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INTERMISSION

VERDI — *Falstaff*, Act III (complete)
Scene i. The Garter Inn
Scene ii. Herne's Oak in Windsor Park

THOMAS STEWART, baritone (Sir John Falstaff)
HAIJING FU, baritone (Ford)
JOHN ALER, tenor (Fenton)
MICHAEL BEST, tenor (Dr. Caius)
BRAD CRESSWELL, tenor (Bardolph)
THOMAS PAUL, bass (Pistol)
MARGARET CUSACK, soprano (Mistress Alice Ford)
DAWN UPSHAW, soprano (Nannetta)
D'ANNA FORTUNATO, mezzo-soprano
(Mistress Meg Page)
ROSALIND ELIAS, mezzo-soprano (Mistress Quickly)
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Lukas Foss
For Tanglewood: "a Celebration"

Lukas Foss, this summer's composer-in-residence at the Tanglewood Music Center, was born in Berlin, Germany, on August 15, 1922, and lives in New York City. He composed his "celebration" For Tanglewood *in 1990 on a commission from the Boston Symphony Orchestra, supported by a grant from the AT&T Foundation, in honor of the fiftieth anniversary of the Tanglewood Music Center. This is the first performance. The score calls for two each of flutes, oboes, clarinets, and bassoons (second doubling contrabassoon), four horns, three trumpets, three trombones and tuba, timpani, percussion (three players: chimes, vibraphone, cymbal, rimshot (on drum), musical saw, bass drum, and tom-tom, one or two harps, piano, electric organ, and strings. The score notes that the woodwinds parts can be doubled, in which case the electric organ is omitted.*

Lukas Foss demonstrated preococious musical gifts when he began studying piano and theory in his native Berlin, working on the music of the great Classical masters. In 1933 his family moved to Paris, where he studied piano, composition, orchestration, and flute. In 1937 his family came to America, and the talented teenager continued his studies at the Curtis Institute in Philadelphia. He continued to develop as a triple threat—pianist (working with Isabelle Vengerova), conductor (with Fritz Reiner), and composer (with Rosario Scalero and Randall Thompson). In 1940 he was invited by Serge Koussevitzky to be part of the first class at the Berkshire Music Center (now known as the Tanglewood Music Center).

Foss remembers that Tanglewood summer, fifty years ago, as a great shaping force

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in his life. He studied composition with Paul Hindemith and conducting with Koussevitzky, and all the time, his newly-won English was being enriched with colloquial idioms supplied by his fellow student Leonard Bernstein. Foss came back to Tanglewood for each of the next several summers. Then, in 1944, the year he turned twenty-two, his large-scale cantata for chorus and orchestra, *The Prairie* (a setting of Carl Sandburg's poem), made a considerable splash when it was premiered by Robert Shaw and his Collegiate Chorale, receiving the New York Critics Circle award.

In 1943 Koussevitzky hired Foss as the pianist of the Boston Symphony Orchestra. He had little to do, since few orchestral scores call for a pianist, and this allowed him plenty of time to work on his own music, which was precisely Koussevitzky's aim in making the appointment. Foss remained with the Boston Symphony until 1949; during that time he became, at twenty-three, the youngest composer ever to win a Guggenheim Fellowship.

Foss returns to Tanglewood this summer for his second consecutive year as the Tanglewood Music Center's composer-in-residence. He is particularly pleased to be celebrating the fiftieth anniversary of his first summer as a student here in this place where so many things happened. *For Tanglewood: "a Celebration"* is his response to a request from the Boston Symphony Orchestra that he compose a piece for the opening of the season. In fact, he is one of five composers—one for each decade of the history of the Music Center—who have been invited to compose a short work. Two more of the new works will be heard this summer (William Bolcom's on August 4 and David Lang's on August 25), the remaining two (by Jacob Druckman and Judith Weir) next year. The announcement of the commissions described the works to be composed as "overtures," but Foss insists that what he has written is "not a fanfare and not an overture." He prefers simply to describe *For Tanglewood* as "a celebration." The piece grows out of the opposition of lively soaring brass outbursts, vigorous orchestral punctuation, and a long-phrased idea first heard in the low strings. It requires little in the way of commentary, making its own festive statement. As the composer has noted, "My task was to write a piece that would not be an introduction, but would be a complete short work that establishes a mood of celebration. It evokes that first wonderful summer some fifty years ago, when I was just a seventeen-year-old kid. Though it is not written on the score itself, this music is really dedicated to the memory of my beloved teacher Serge Koussevitzky."

—Steven Ledbetter

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Igor Stravinsky
Anne Truelove's aria from *The Rake's Progress*

Igor Stravinsky's *The Rake's Progress* (1950) was inspired by a series of Hogarth paintings depicting the moral downfall of a libertine man-about-town in eighteenth-century London. The hints given by Hogarth were expanded into a poetic and dramatically solid libretto by W.H. Auden and Chester Kallman. Stravinsky's musical setting, formally inspired by *Don Giovanni*, is one of the last great works of his neo-Classical phase. In the first act, Tom Rakewell comes into an unexpected inheritance and leaves his sweetheart, Anne Truelove, promising to send for her as soon as he has made his fortune in the city. Months go by with no word, and Anne finally decides to take matters into her own hands.

No word from Tom. Has Love no voice, can Love not keep
A Maytime vow in cities? Fades it as the rose
Cut for a rich display? Forget! But no, to weep
Is not enough. He needs my help. Love hears, Love knows,
Love answers him across the silent miles, and goes.

Quietly, night, O find him and caress,
And may thou quiet find
His heart, although it be unkind,
Nor may its beat confess,
Although I weep, it knows of loneliness.

Guide me, O moon, chastely when I depart,
And warmly be the same.
He watches without grief or shame;
It cannot be thou art
A colder moon upon a colder heart.

My father! Can I desert him and his devotion for a love who has deserted me? No, my father has strength of purpose, while Tom is weak and needs the comfort of a helping hand.

O God, protect dear Tom, support my father, and strengthen my resolve.

I go to him.
Love cannot falter.
Cannot desert;
Though it be shunned
Or be forgotten,
Though it be hurt,
If love be love
It will not alter.

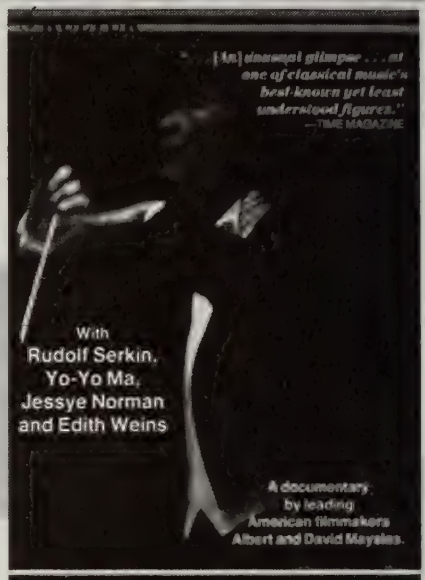
Though it be shunned
Or be forgotten,
Though it be hurt,
If love be love
It will not alter.
I go to him.
Love cannot falter,
Cannot desert
A loving heart,
An ever-loving heart.

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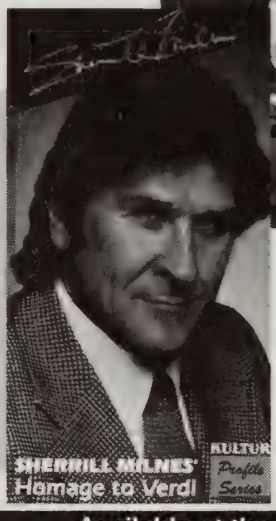


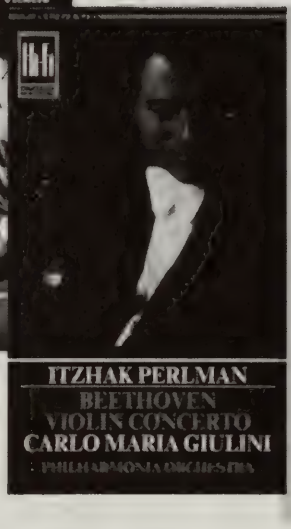
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Giuseppe Verdi
"Ritorna vincitor" from *Aida*

Verdi composed *Aida* on a commission from the Khedive of Egypt for the newly built opera house in Cairo, which had been constructed to celebrate the opening of the Suez Canal in 1869. Verdi found the outline of a plot for an Egyptian opera through a noted Egyptologist, Mariette Bey; with this sketch in hand, he turned to Antonio Ghislanzoni for his libretto. Verdi immersed himself in arcane details of Egyptology. He completed the main work of composition on November 13, 1870, though he kept polishing and reworking details up to the opening in Cairo on Christmas Eve, 1872. Since its triumphant premiere, *Aida* has remained one of the most popular of all operas, and one of the grandest. The title character is an Ethiopian woman enslaved in Egypt. No one knows that she is the daughter of the Ethiopian king Amonasro, who has raised an army to bring about her release. But Aida herself has fallen in love with Radames, the young Egyptian chosen to lead the army against her father, and she must make an impossible choice between her love for Radames and her love for her country. After the Egyptian soldiers march off to war, with the exhortation "Ritorna vincitor!" ("Return a conqueror") ringing in their ears, Aida examines her painful predicament.

Ritorna vincitor!
E dal mio labbro
Uscì l'empia parola!
Vincitor del padre mio...
Di lui che impugna l'armi per me...

Per ridonarmi una patria, una reggia
E il nome illustre che qui
Celar m'è forza!
Vincitor de' miei fratelli...
Ond'io lo vegga,
Tinto del sangue amato,
Trionfar nel plauso dell'Egizie coorti!

E dietro il carro, un re...
Mio padre... di catene avvinto!

L'insana parola,
O Numi, sperdete!
Al seno d'un padre
La figlia rendete;
Struggete, struggete le squadre
Dei nostri oppressor!
Ah! sventurata! che dissi?
E l'amor mio?...
Dunque scordar poss'io
Questo fervido amore
Che, oppressa e schiava,
Come raggio di sol
Qui mi beava?
Imprecherò la morte a Radamès...
A lui ch'amo pur tanto!
Ah! non fu in terra mai

Return a conqueror!
And from my lips
came that awful word!
Conqueror of my father...
of him who takes up arms on my behalf...
to give me back a homeland, a throne,
and the illustrious name that here
I am forced to conceal!
Conqueror of my brothers...
so that I may see him,
stained with the blood of loved ones,
triumph in the applause of the Egyptian cohorts!
And behind his chariot, a king...
My father... bound in chains!

That mad word—
O gods, wipe it out!
To a father's bosom
restore his daughter;
Destroy, destroy the squadrons
of our oppressors!
Ah! miserable one! What have I said?
And my love?...
Then can I forget
this fervid love
that, like the sun's ray,
shone on me here,
oppressed and a slave?
Shall I call down death on Radames...
on him whom I love so much!
Ah! never was there on earth

—Please turn the page quietly.—

Da più credeli angoscie
Un core affranto!

I sacri nomi di padre . . . d'amante
Nè profferir poss'io,
Nè ricordar . . .
Per l'un . . . per l'altro . . . confusa . . .
Tremante . . . io piangere vorrei . . .
Vorrei pregar.
Ma la mia prece in bestemmia
Si muta . . . delitto è il pianto a me . . .
Colpa il sospir . . .
In notte cupa la menta è perduta . . .
E nell'ansia crudel vorrei morir.

Numi, pietà del mio soffrir!
Speme non v'ha pel mio dolor . . .
Amor fatal, tremendo amor,
Spezzami il cor, fammi morir!
Numi, pietà del mio soffrir!

a heart assaulted
by a more cruel anguish.

The sacred names of father . . . of lover
I can neither speak,
nor remember . . .
For the one . . . for the other . . . confused . . .
trembling . . . I want to weep . . .
I want to pray.
But my prayer changes to
blasphemy . . . my tears are a crime . . .
My sigh is a sign of guilt . . .
In dark night my mind is lost.
And in this cruel anxiety I want to die.
God, have mercy on my suffering!
My grief has no more hope . . .
Fatal love, terrible love,
break my heart, make me die!
Gods, have mercy on my suffering!

Georges Bizet
Nadir's aria from *The Pearl Fishers*

Though *Carmen* is one of the most perfect and popular of all operas, the other stage works of Bizet are virtually forgotten. The only one to hold a tenuous place on the stage is *Les Pêcheurs de perles* (*The Pearl Fishers*), largely on the strength of a duet for tenor and baritone and the aria to be heard here. *The Pearl Fishers* was Bizet's first important opera; he composed it rapidly, under the pressure of impending performance, between April and August 1863, and it was premiered on September 30 that year. At the time it was attacked as imitative of Wagner and others, made ugly through the composer's search of novelty at any cost, an "orgy of noise." After eighteen performances it fell out of the repertory, not to be heard again until a decade after the composer's death.

The Ceylonese fishermen Zurga and Nadir had been rivals for the hand of the beautiful priestess Leila, whom they had seen in a Brahmin temple. But to preserve





their friendship, they swore an oath to leave and never see her again. A mysterious virgin hidden in veils has been brought to the island to pray during the time the fishermen are at sea. Nadir recognizes her as Leila. As she ascends the cliff to the place of her vigil, he watches, as in a dream, recalling the love they had felt long before when, in spite of his promise to his friend, he had sought her out.

A cette voix quel trouble agitait tour mon être!
Quel fol espoir! Comment ai-je cru reconnaître?...
Hélas, devant mes yeux, déjà, pauvre insensé,
La même vision tant de fois a passé.

Non, non, c'est le remords, la fièvre, le délire!
Zurga doit tout savoir! J'aurais dû tout lui dire!
Parjure à mon serment, j'ai voulu la revoir;
J'ai découvert sa trace et j'ai suivi ses pas;
Et caché dans la nuit et soupirant tout bas,
J'écoutais ses doux chants emportés dans l'espace...

Je crois entendre encore,
Caché sous les palmiers,
Sa voix tendre et sonore
Comme un chant de ramiers.
O nuit enchanteresse,
Divin ravissement
O souvenir charmant,
Folle ivresse, doux rêve!

Aux clartés des étoiles
Je crois encore la voir,
Entr'ouvrir ses longs voiles
Aux vents tièdes du soir.
O nuit enchanteresse,
Divin ravissement
O souvenir charmant,
Folle ivresse, doux rêve!
Charmant souvenir!

At this voice, what turmoil disquiets my whole being!
What mad hope! How could I have thought I recognized her?
Alas, before my eyes, already, poor madman,
the same vision has passed so many times.
No, no, it's remorse, fever, delirium!

Zurga must know everything! I should have told him all!
Against my promise, I wanted to see her again.
I discovered her trail and I followed her steps.
And, hidden by night and breathing as quietly as possible,
I heard her sweet songs borne away into space.

Again I believe I hear,
hidden among the palms,
her voice rich and tender
like the song of the doves.
O enchanting night,
divine ravishment,
O delightful memory,
mad intoxication, sweet dream!

In the bright light of the stars
I seem to see her again,
opening her long veils a little
to the mild evening breezes.
O enchanting night,
divine ravishment,
O delightful memory,
mad intoxication, sweet dream!
Delightful memory!

Giuseppe Verdi
Otello/Iago duet from Act II of *Otello*

After composing *Aida* in 1871, Verdi evidently retired from further operatic creation to a well-earned rest as a gentleman farmer, having created an unparalleled body of works during a career that had lasted nearly four decades. But after a dozen years of retirement, through a near-miraculous concatenation of circumstances, he was persuaded to enter the lists one more time, largely because he had a chance to set what he recognized immediately as the finest libretto he had ever been offered—Arrigo

Boito's version of *Othello*, based, of course, on the play by Verdi's favorite dramatist. Verdi was hesitant at first to attempt such a challenge at his age and after so long away from the theater, and he insisted that no word of the new plans be given out until *he* was ready to announce them. But from the moment of its premiere on February 5, 1887, *Otello* has been recognized as the greatest of all Italian tragic operas. In the scene to be heard here, Iago has managed to arouse Othello's jealousy with careful innuendos, which he promises to confirm. Othello's fiery temperament explodes in rage.

Oh! mostruosa colpa!

OTHELLO
O monstrous guilt!

Io non narrai che un sogno.

IAGO
I was only relating a dream.

Un sogno che rivela un fatto.

OTHELLO
A dream that reveals a deed.

Un sogno che può dar forma di prova
Ad altro indizio.

IAGO
A dream that may give the form of proof
to another clue.

E qual?

OTHELLO
Such as?

Talor vedeste
In mano di Desdemona un tessuto
Trapunto a fiori e più sottil d'un velo?

IAGO
Have you sometimes seen
in Desdemona's hand a handkerchief
worked with flowers and finer than
gauze?

E il fazzoletto ch'io le diedi, pegno
Primo d'amor.

OTHELLO
It's the handkerchief I gave her, the
first pledge of my love.

Quel fazzoletto ieri
(Certo ne son) lo vidi in man di Cassio.

IAGO
That handkerchief yesterday
(I'm sure of it) I saw in Cassio's hand.

Ah, mille vite gli donasse Iddio!
Una è povera preda al furor mio!
Jago, ho il cor di gelo.
Lungi da me le pietose larve!
Tutto il mio vano amor esalo al cielo,
Guardami, ei sparve.

OTHELLO
Ah! If God gave him a thousand lives!
One is poor prey to my rage!
Iago, my heart is of ice.
Far from me are spirits of pity!
I exhale all my vain love to heaven,
look at me—it disappears.

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Nelle sue spire d'angue	In its serpent's coils
L'idra m'avvince. Ah! sangue! sangue! sangue!	the hydra holds me. Ah! Blood! blood! blood!

OTHELLO (*kneels*)

Sì, pel ciel marmoreo giuro! Per le attorte folgori!	Yes, I swear by marble heaven! By the forked lightning!
Per la Morte e per l'oscuro mar sterminator!	By Death and dark, exterminating sea!
D'ira e d'impeto tremendo presto fia che sfolgori	Let this hand that I raise and extend
Questa man ch'io levo e stendo!	blaze forth soon with rage and fearful force!

(*Raising his hands toward heaven, he starts to rise, but Iago keeps him on his knees.*)

IAGO

Non v'alzate ancor!	Don't get up yet!

(*He also kneels.*)

Testimon è il Sol ch'io miro, che m'irradia e innanima,	The Sun that I behold is witness, which shines on and animates me,
L'ampia terra e il vasto spiro del Creato inter,	the broad earth and the vast breath of all Creation,
Che ad Otello io sacro ardenti, core, braccio ed anima	That I consecrate to Othello my ardent heart, arm, and soul,
S'anco ad opere cruenti s'armi il suo voler!	even if his will arms itself for bloody deeds!

IAGO AND OTHELLO (*together, raising their arms as if swearing*)

Sì, pel ciel marmoreo giuro! Per le attorte folgori!	Yes, I swear by marble heaven! By the forked lightning!
Per la Morte e per l'oscuro mar sterminator!	By Death and dark, exterminating sea!
D'ira e d'impeto tremendo presto fia che sfolgori	Let this hand that I raise and extend
Questa man ch'io levo e stendo!	blaze forth soon with rage and fearful force!
Dio vendicator!	Avenging God!

Giacomo Puccini
Final scene from Act I of *Tosca*

Premiered in January 1900, Puccini's *Tosca* is based on a French play by Sardou that had been a vehicle for the great actress Sarah Bernhardt. The opera tells a story of repression and vengeance, set in Rome during the late 1790s, when Napoleon's army was a threat to the secular Papal forces that controlled Rome like a police state. The painter Cavaradossi, a liberal opponent of the regime symbolized by the rapacious chief of police Scarpia, is painting a large canvas of Mary Magdalene in a Roman church. He encounters an old friend, Angelotti, a political prisoner in the great fortress of Castel Sant'Angelo, who is making his escape. Angelotti's sister, the Marchesa Attavanti, has left food and a disguise in her family's chapel, of which she has hidden the key for her brother to find. (She did this while seeming to be praying devoutly—and while Cavaradossi sketched her for his Magdalene.)

Cavarodossi and his friend are interrupted by a knock and the imperious voice of Floria Tosca, an opera singer, who jealously suspects that he has been concealing a woman behind the locked door of the church. Cavaradossi assures Tosca that her jealousy is mere foolishness—although this takes some doing after she recognizes the face of "la Attavanti," with its blonde hair and blue eyes, in his painting. Finally the

painter persuades her that he must get back to work and that he will meet her in the evening. After Tosca has left, the sound of a cannon from Castel Sant'Angelo signals the discovery of Angelotti's escape. The two men hurry away to a hiding place at the painter's house.

Meanwhile news has come that Napoleon has been defeated (though the report will turn out to be mistaken). The sacristan returns to the church to tell the choirboys to prepare for a festive *Te Deum* in celebration of the French defeat. This turns into a rather raucous moment, suddenly interrupted by the terrifying Scarpia.

(Enter clerics, acolytes, pupils and singers of the chapel)

SACRISTAN

Tutta qui la cantoria! Presto! . . .
Get the whole chorus here! Quickly!

CHORUS

Dove?
Where?

SACRISTAN

In sagrestia . . .
In the sacristy . . .

CHORUS

Ma che avvenne?
But what's happened?

SACRISTAN

Nol sapete? Bonaparte . . .
scellerato . . . Bonaparte . . .
Don't you know? Bonaparte . . .
the scoundrel . . . Bonaparte . . .

CHORUS *(approaching the Sacristan and surrounding him)*

Ebben? Che fu?
Well? What is it?

SACRISTAN

Fu spennato, sfracellato
e piombato a Belzebù!
He's been plucked, smashed,
and tossed down to Beelzebub!

CHORUS

Chi lo dice?
E sogno! E fola!
Who says so?
It's a fantasy! It's a fable!

SACRISTAN

E veridica parola!
or ne giunge la notizia!
It's a true word—
the news of it has just arrived!

CHORUS

Si festeggi la vittoria!
They'll celebrate the victory!

SACRISTAN

E questa sera gran fiaccolata,

veglia di gala a Palazzo Farnese,
ed un'apposita nuova cantata
con Floria Tosca! E nelle chiese
inni al Signor!
Or via a vestirvi, non più clamor!
Via . . . via . . . in sagrestia!
And this evening a great torchlight procession,
a gala party at Palazzo Farnese,
and an appropriate new cantata
with Floria Tosca! And in the churches
hymns to the Lord!
Now go get dressed, no more ruckus!
Go . . . go . . . into the sacristy!

CHORUS *(laughing)*

Ah, ah, ah, ah, ah, ah, ah, ah!
Doppio soldo . . . *Te Deum* . . . *Gloria*!
viva il Re!
Si festeggi la vittoria!
Questa sera gran fiaccolata!
Ha, ha, ha, ha, ha, ha, ha, ha!
Double pay . . . *Te Deum* . . . *Gloria*!
Long live the King!
They'll celebrate the victory!
This evening a great torchlight procession!

SACRISTAN

Or via a vestirvi! . . .
Go put on your vestments! . . .

CHORUS

Serata di gala!
Si festeggi la vittoria!
Viva il Re! Viva il Re!
A gala evening!
They'll celebrate the victory!
Long live the King! Long live the King!

Te Deum . . . Gloria!
Si festeggi la vittoria . . .

Te Deum . . . Gloria!
They'll celebrate the victory!

SCARPIA (*appearing unexpetedly in the doorway*)

Their cries and laughter are at their peak when an ironic voice abruptly cuts off that vulgar din of songs and laughter. It is Scarpia, who suddenly appears from the little door; behind him are Spoletta and some police spies. At the sight of Scarpia, all stop, aghast, as if by magic.

SCARPIA

Un tal baccano in chiesa!
Bel rispetto!

Such an uproar in church!
Fine respect!

SACRISTAN (*stammering, frightened*)

Eccellenza, il gran giubilo . . .

Excellency, the great jubilation . . .

SCARPIA

Apprestate per il *Te Deum*.

Prepare for the *Te Deum*.

Crestfallen, they all move away; the Sacristan also starts to slip off, but Scarpia brusquely holds him back.

SCARPIA

Tu resta!

You stay here!

SACRISTAN (*frightened*)

Non mi muovo!

I won't move!

SCARPIA (*to Spoletta*)

E tu va, fruga ogni angolo,
reccagli ogni traccia!

You go and search every corner,
collect every trace!

SPOLETTA

Sta bene!

All right.

Spoletta motions two policemen to follow him.

SCARPIA (*to other policemen, who do as he says*)

Occhio alle porte, senza dar sospetti!

Keep an eye on the doors, without arousing suspicion!

(*to the Sacristan*)

Ora a te. Pesa le tue risposte.
Un prigionier di Stato
fuggì pur ora da Castel Sant'Angelo . . .
s'è rifugiato qui . . .

Now for you. Weigh your answers.
A state prisoner
just now escaped from Castel Sant'Angelo . . .
he took refuge here . . .

SACRISTAN

Misericordia!

Mercy!

SCARPIA

Forse c'è ancora.
Dov'è la cappella degli Attavanti?

Perhaps he's still here.
Where is the Attavanti Chapel?

SACRISTAN

Eccola . . . !

Here it is . . . !

(*He goes to the gate and finds it open.*)

Aperta! Arcangeli!
E un'altra chiave!

Open! Archangels!
And another key!

SCARPIA

Buon indizio. Entriamo.

A good clue. Let's go in.

They go into the Chapel, then return. Scarpia, very irritated, has in his hands a closed fan that he shakes nervously.

SCARPIA (*to himself*)

Fu grave sbaglio quel colpo
di cannone. Il mariolo
spiccato ha il volo,

That cannon shot was a serious
mistake. The scoundrel
has taken flight,

—Please turn the page quietly.—

ma lasciò una preda . . .
preziosa . . .
but he has left a prey . . .
a precious prey . . .

(*waving it in the air*)

un ventaglio!
Qual complice il misfatto preparò!
a fan.
Some accomplice prepared the misdeed!

(*He remains quite thoughtful, then looks closely at the fan; suddenly he sees a coat-of-arms on it and exclaims forcefully*:)

La marchesa Attavanti . . . ! Il suo stemma . . .
The Marchesa Attavanti . . . ! Her coat of arms!

(*Looks around, examining every corner of the church; his eyes stop on the scaffolding, on the painter's equipment, on the painting . . . and the familiar face of the Attavanti appears to him reproduced in the face of the saint*)

Il suo ritratto!
Her portrait!

(*to the Sacristan*)

Chi fe' quelle pitture?
Who made that painting?

SACRISTAN

Il cavalier Cavaradossi.
Cavaliere Cavaradossi.

SCARPIA

Lui!
He!

One of the spies who followed Scarpia returns from the chapel carrying the basket that Cavaradossi gave to Angelotti.

SACRISTAN (*seeing it*)

Numi! Il paniere!
Ye gods! The basket!

SCARPIA (*pursuing his own reflections*)

Lui! L'amante di Tosca!
Un uom sospetto! Un volterrian!
He! Tosca's lover!
A suspect man! A Voltairean!

SACRISTAN (*looking into the basket*)

Vuoto? Vuoto?
Empty? Empty?

SCARPIA

Che hai detto?
What did you say?

(*seeing the spy with the basket*)

Che fu?
What was it?

SACRISTAN (*taking the basket*)

Si ritrovò nella cappella questo panier.
This basket was found in the chapel.

SCARPIA

Tu lo conosci?
You know it?

SACRISTAN

Certo! È' il cesto del pittor . . .
Certainly! It's the painter's . . .

(*hesitating and fearful*)

ma . . . nondimeno . . .
but . . . nonetheless . . .

SCARPIA

Sputa quello che sai.
Spit out what you know.

SACRISTAN

Il lo lasciai ripieno di cibo prelibato . . . il pranzo del pittor . . . !
I left it filled with choice food . . . the painter's dinner . . . !

SCARPIA (*attentive, questioning*)

Avrà pranzato!
Perhaps he ate!

SACRISTAN

Nella cappella!
Non ne avea la chiave
nè contava pranzar . . .
disse egli stesso.
Ond'io l'avea già mosso . . . al riparo.

In the chapel?
He didn't have the key,
and he didn't plan to eat . . .
he said so himself.
Therefore I had put it . . . safely away.

(shows where he had set the basket and leaves it there, then, intimidated by Scarpia's severe and silent appearance, aside)

(*Libera me Domine!*)

(*Libera me Domine!*)

SCARPIA

(Or tutto è chiaro . . .
la provvista del sacrista
d'Angelotti fu la preda!)

(Now everything is clear . . .
the Sacristan's provisions
were Angelotti's prey!)

Tosca enters and is very nervous. She goes straight to the scaffolding, but, not finding Cavaradossi there, she goes to look for him in the central nave of the church, in great agitation. Scarpia, the moment he sees Tosca enter, deftly conceals himself behind a column where there is a basin of holy water, making an imperious sign to the Sacristan to remain; he, trembling, embarrassed, goes toward the painter's scaffolding.

SCARPIA

Tosca? Che non mi veda.
(Per ridurre un geloso allo sbaraglio
Jago ebbe un fazzoletto . . .
ed io un ventaglio!

Tosca? Let her not see me.
(To reduce a jealous man to a rout
Iago had a handkerchief . . .
and I, a fan!)

TOSCA (*returning to the scaffolding*)

Mario? Mario?

Mario? Mario?

SACRISTAN (*approaching Tosca*)

Il pittor Cavaradossi?
Chi sa dove sia?
Svanì, sgattaiolò
per sua stregoneria.

The painter Cavaradossi?
Who knows where he is?
He disappeared, slipped away
through his witchcraft.

(*slips away*)

TOSCA

Ingannata? No . . . no . . .
tradirmi egli non può,
tradirmi egli non può.

Deceived? No . . . no . . .
he couldn't betray me,
he couldn't betray me.

Scarpia has circled around the column and presents himself to Tosca, who is surprised by his sudden appearance. He dips his fingers into the font and offers her holy water. Outside the bells sound to invite the people to church.

SCARPIA (*insinuating and polite*)

Tosca divina
la mano mia la vostra aspetta,
piccola manina,
non per galanteria, ma. . . .
per offrirvi l'acqua benedetta . . .

Divine Tosca,
my hand awaits yours,
your tiny hand,
not for gallantry, but . . .
to offer you the holy water . . .

TOSCA (*touches Scarpia's fingers and makes the sign of the cross*)

Grazie, signor!

Thank you, sir!

Little by little, going into the main nave, there enter common people, bourgeois, women of Ciociaria and Trastever, soldiers, shepherds, beggers, etc.; then a cardinal with the chapter moves to the main alter; the crowd, facing the main altar, gathers in the central nave.

—Please turn the page quietly.—

SCARPIA

Un nobile esempio è il vostro,
Al cielo pieno di santo zelo
attingete dell'arte il magistero
che la fede ravviva!

Yours is a noble example.
From heaven, full of holy zeal,
you have drawn for the mastery of art
that revivifies the faith!

TOSCA (*distracted and pensive*)

Bontà vostra . . .

You are too good . . .

SCARPIA

Le pie donne son rare . . .
Voi calcate la scena . . .
e in chiesa ci venite per pregar . . .

Pious women are rare . . .
You tread the stage . . .
and you come here to church to pray . . .

TOSCA (*surprised*)

Che intendete?

What do yu mean?

SCARPIA

E non fate come certe sfrontate . . .
(*indicates the portrait*)
che han di Maddalena viso e costumi. . . .
e vi trescan d'amore!

And you don't act like certain
shameless women . . .
who have the face and habits of the
Magdalen . . .
and there weave intrigues of love!

TOSCA

Che? D'amore?
Le prove! Le prove!

What? of love?
The proofs! The proofs!

SCARPIA (*showing her the fan*)

E' arnese di pittore questo?

Is this a painter's tool?

TOSCA (*seizing it*)

Un ventaglio? Dove stava?

A fan? Where was it?

SCARPIA

Là su quel palco.
Qualcun venne certo a sturbar
gli amanti ed essa nel fuggir
perdè le penne . . . !

There on the scaffolding.
Someone clearly came and disturbed
the lovers and she, in fleeing,
lost her feathers . . . !

TOSCA (*examining the fan*)

La corona! Lo stemma!
E' l'Attavanti! Presago sospetto.

The coronet! The coat of arms!
It's the Attavanti! Foresighted
suspicion!

SCARPIA

(Ho sortito l'effetto!)

(I've achieved the effect!)

TOSCA (*restraining her tears with an effort*)

Ed io venivo a lui tutta dogliosa
per dirgli: in van stassera
il ciel s'infosca . . .
l'innamorata Tosca
è prigioniera . . .

And I came, all sorrowful,
to tell him: in vain this evening
the sky will grow dark. . . .
the loving Tosca
is a prisoner . . .

SCARPIA

(Già il veleno l'ha rosa.)

(Already the poison is eating away.)

TOSCA

. . . dei regali tripudi, prigioniera!

. . . of the royal festivities, a
prisoner!

SCARPIA

(Già il veleno l'ha rosa.)

(Already the poison is eating away.)

(*smoothly, to Tosca*)

O che v'offende, dolce signora?
Una ribelle lacrima scende
sovre le belle guancie e le irrora;
dolce signora, che mai v'accora?

O, what offends you, sweet lady?
A rebellious tear is descending
those fair cheeks and bedewing them;
sweet lady, what distresses you?

TOSCA

Nulla!

Nothing!

SCARPIA (*insinuating*)

Darei la vita
per asciugar quel pianto.

I'd give my life
to dry those tears.

TOSCA (*not listening to him*)

Io qui mi struggo e intanto
d'altra in braccio
le mie smanie deride!

Here I pine, while he,
in another's arms,
laughs at my ravings!

SCARPIA

(Morde il veleno.)

(The poison bites.)

TOSCA (*with great bitterness*)

Dove son?
Potessi coglierli i traditori.
Oh qual sospetto!
Ai doppi amori è la villa ricetto.
Traditor . . . traditor!
Oh mio bel nido insozzato di fango!

Where are they?
If I could catch them, the traitors!
Oh, what a suspicion.
The villa has received two loves.
Traitor . . . traitor!
Oh, my lovely nest fouled with mud!

(*with sudden resolution*)

Vi piomberò inattesa!

I'll fall on you, unexpected!

(*turns menacingly to the picture*)

Tu non l'avirai stassera. Giuro!

You won't have him this evening. I swear!

SCARPIA (*shocked, as if reproaching*)

In chiesa!

In church!

TOSCA

Dio mi perdona . . .
Egli vede ch'io piango . . . !

God will forgive me . . .
He sees that I am weeping . . . !

Tosca leaves in great agitation. Scarpia accompanies her, pretending to reassure her. The moment she has left, the church gradually becomes increasingly crowded. Scarpia returns to the column and makes a signal. Spoletta appears at once.

SCARPIA

Tre sbirri . . . Una carrozza . . .
Presto . . . seguila dovunque vada . . .
non visto . . . provvedi!

Three policemen . . . A carriage . . .
Quickly . . . follow her . . .
unseen . . . see to it!

SPOLETTA

Sta bene. Il convegno?

Very well. Our rendezvous?

SCARPIA

Palazzo Farnese!

The Farnese Palace!

(*Spoletta exits quickly.*)

Va, Tosca!
Nel tuo cuor s'annida Scarpia.
Va, Tosca!

Go, Tosca!
Scarpia is nesting in your heart.
Go, Tosca!

—Please turn the page quietly.—

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E' Scarpia che scioglie a volo
il falco della tua gelosia.
Quanta promessa nel tuo pronto
sospetto!
Nel tuo cuor s'annida Scarpia . . .
Va, Tosca!

It is Scarpia who sets in flight
the falcon of your jealousy.
How much promise there is in
your ready suspicion!
Scarpia is nesting in your heart.
Go, Tosca!

Scarpia bows and prays as the cardinal goes by. The cardinal blesses the crowd, which bows reverently.

THE CHAPTER

Adjutorum nostrum in nomine Domini . . .

Adjutorum nostrum in nomine Domini . . .

THE CROWD

Qui fecit coelum et terram . . .

Qui fecit coelum et terram . . .

THE CHAPTER

Et hoc nunc et usque in saeculum.

Et hoc nunc et usque in saeculum.

SCARPIA

A doppio mira tendo il voler,
nè il capo del ribelle
è la più preziosa.
Ah di quegli occhi vittoriosi
veder la fiamma illanguidir
con spasimo d'amor . . .
fra le mie braccia illanguidir d'amor.
L'uno al capestro,
l'altra fra le mie braccia. . . .

At a double goal I aim my desire,
nor is the head of the rebel
the more precious!
Ah, to see the flame of those
victorious eyes grow languid
with a pang of love . . .
in my arms grow languid with love.
The one to the noose,
the other in my arms . . .

THE CROWD

Te Deum laudamus:
te Dominum confitemur!

Te Deum laudamus:
te Dominum confiterum!

The sacred chant from the back of the church stirs Scarpia, as if waking him from a dream. He recovers himself, makes the sign of the cross, looking around.

SCARPIA

Tosca, mi fai dimenticare Iddio!

Tosca, you make me forget God!

SCARPIA, THE CROWD

Te aeternum Patrem omnis terra veneratur!

Te aeternum Patrem omnis terra veneratur!



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Giuseppe Verdi
Falstaff, Act III

Verdi's *Falstaff*, premiered in 1893, is one of the supreme miracles of art. It is the work of an octogenarian with a lifetime's experience on the stage, setting to music a superb libretto based on the composer's favorite dramatist. The music throughout is endowed with an energy and life, as well as a profound and warmhearted understanding of human follies, rare in opera or, indeed, any other art. Arrigo Boito's libretto actually clarifies Shakespeare's complex original, *The Merry Wives of Windsor*, reputedly written because Queen Elizabeth loved the character of Falstaff (from the *Henry IV* plays) and expressed a desire to see the fat knight in love. Shakespeare, Verdi, and Boito offer us a Falstaff of a certain age trying to fill out his slim purse through an amorous adventure. He hopes to win the love of two attractive and wealthy wives of Windsor, Alice and Meg (Mistress Page). Unfortunately for his plans, the two friends are inclined to laugh at his love letter and then, when they discover that he wrote the same letter to both women, to get revenge. Complications arise when Alice's husband, the jealous Ford, believes that his wife is truly bent on having an assignation. He shows up unexpectedly at the appointed hour with a group of friends to search his house, while Falstaff hides in a large laundry basket, from which he is summarily dumped into the river. A subplot of wondrous lyricism is the love between Ford's daughter Anne (Nannetta in Italian) and young Fenton, though Ford is determined that Anne will wed a certain Dr. Caius, whom she loathes.

As the last act of *Falstaff* opens, Ford and his wife and friends are determined to teach the fat, lecherous knight one more lesson. Ford plans to use the evening to force his daughter's marriage against her will. But the merry wives have a surprise in store for him . . .

ACT III
Scene i

A yard. At right the outside of the Garter Inn, with its sign and the motto: Honi soit qui mal y pense. *A bench by the side of the entrance. It is sunset. Falstaff is seated on the bench, meditating. Suddenly he rouses himself, strikes the bench hard with his fist, and, turning toward the interior of the tavern, calls the host.*

FALSTAFF

Ehi! Taverniere!	Hey! Innkeeper!
(*in deep thought and the worst humor*)	
Mondo ladro. Mondo rubaldo.	Thieving world. Scoundrelly world.
Reo mondo!	Evil world!
(*The host enters.*)	
Taverniere: un bicchier	Taverner: a glass
Di vin caldo.	of mulled wine.
(*The host takes the order and leaves.*)	
Io, dunque, avrò vissuto	Well, I have lived
Tant'anni, audace e destro	so many years, a bold and skilled
Cavaliere, per essere portato	knight, to be carried
In un canestro	in a basket
E gittato al canale	and thrown into the ditch
Coi pannilini biechi,	with the dirty laundry,
Come si fa coi gatti	just as one does with cats
E i catellini ciechi.	or blind puppies.

Che se non galleggiava
Per me quest'epa tronfia
Certo affogavo.
Brutta morte. L'acqua mi gonfia.
Mondo reo. Non c'è più virtù.
Tutto declina.
Va, vecchio John, va,
Va per la tua via; cammina
Finchè tu muoia.
Allor scomparirà la vera
Virilità del mondo.
Che giornataccia nera.
M'aiuti il ciel!
Impinguo troppo.
Ho dei peli grigi.

If this strutting paunch
had not floated,
I'd certainly have drowned.
Ugly death. Water swells me up.
Evil world. There is no more virtue.
Everything is going downhill.
Go on, old John, go,
go your way; walk on
until you die.
Then true virility will
disappear from the world.
What an evil, dark day.
Heaven help me!
I fatten too much.
I have gray hair.

The host returns with a large glass of hot wine. He puts the tray on the table, then goes back into the tavern.

Versiamo un po' di vino
Nell'acqua del Tamigi.

Let's pour a little wine
into the water of the Thames.

He drinks, sipping and savoring. He unbuttons his waistcoat, stretches out, drinks again sip by sip, gradually recovering his spirits.

Buono. Ber del vin dolce
E sbottonarsi al sole,
Dolce cosa! Il buon vino
Sperde le tetre fole
Dello sconforto, accende
L'occhio e il pensier, dal labbro
Sale al cervel e quivi risveglia
Il picciol fabbro
Dei trilli; un negro grillo
Che vibra entro l'uom brillo
Trilla ogni fibra in cor,
L'allegro etere al trillo
Guizza e il giocondo
Globo squilibra una demenza
Trillante! E il trillo
Invade il mondo!

Good. To drink sweet wine
and unbutton oneself in the sun—
lovely! Good wine
disperses the gloomy tales
of vexation, kindles
eye and thought; from the lip
it rises to the brain and there awakens
a little maker
of trills; a black cricket
that vibrates within the tipsy man
makes every fibre of his heart trill,
The happy aether, at that trill,
flashes, and a trilling madness
unbalances the merry
globe! And the trill
invades the world!

QUICKLY (*approaching and interrupting Falstaff*)

Reverenza. La bella Alice . . .

My respects. The fair Alice . . .

FALSTAFF (*rising and snapping*)

Al diavolo
Te con Alice bella!
Ne ho piene le bisaccie!
Ne ho piene le budella!

Go to the devil
with your fair Alice!
I have bags full of you!
I have a bellyful of you!

QUICKLY

Voi siete errato . . .

You are mistaken . . .

FALSTAFF

Un canchero!
Sento ancor le cornate
Di quell'irco geloso!
Ho anco l'ossa arrembate
D'esser rimasto curvo,
Come una buona lama
Di Bilbào, nello spazio
D'un panierin di dama!
Con quel tufo! E quel caldo!

A pox!
I can still feel the horn thrusts
of that jealous ogre!
I still have aching bones
from having stayed bent over,
like a good blade
from Bilbao, in the space
of a lady's laundry basket!
With the stuffiness! And that heat!

—Please turn the page quietly.—

Un uom della mia tempra,
Che in uno stillicidio
Continuo si distempra!
Poi, quando fui ben cotto,
Rovente, incandescente,
M'han tuffato nell'acqua.
Canaglie!

A man of my temperament,
who, in a constant
dripping, is put out of temper!
Then, when I was well roasted,
searing, incandescent,
they plunged me into the water.
Swine!!!

Alice, Meg, Nannetta, Ford, Dr. Caius, Fenton now emerge behind a house at left, first one spying, then the other, unseen by Falstaff. Then they hide, then they come out to spy again.

QUICKLY

Essa è innocente,
Essa è innocente,
Prendete abbaglio.

She is innocent,
she is innocent,
you are mistaken.

FALSTAFF

Vattene!

Go away!

QUICKLY (*with fervor*)

La colpa è di quei fanti
Malaugurati! Alice piange,
Urla, invoca i santi.
Povera donna! V'ama.
Leggete.

It was the fault of those
wicked servants! Alice weeps,
howls, calls on the saints.
Poor woman! She loves you.
Read.

She takes a letter from her pocket, Falstaff takes it and starts to read.

ALICE (*spying at the back, in a low voice, to the others*)

Legge.

He's reading.

FORD (*in a low voice*)

Legge.

He's reading.

NANNETTA

Vedrai che ci ricasca.

You'll see that he'll fall to us again.

ALICE

L'huomo non si corregge.

The man is incorrigible.

MEG (*with Alice, seeing a secret gesture from Mrs. Quickly*)

Nasconditi.

Hide!

DR. CAIUS

Rilegge.

He's rereading it.

FORD

Rilegge.
L'esca inghiotte.

He's rereading it.
He's gulping down the bait.

FALSTAFF (*rereading aloud with great attention*)

"T'aspetterò nel parco Real,
A mezzanotte.
Tu verrai travestito
Da Cacciatore nero
Alla quercia di Herne."

"I'll await you in the Royal Park
at midnight.
You will come disguised
as the Black Huntsman
to Herne's Oak."

QUICKLY

Amor ama il mistero.
Per riverdervi Alice
Si val d'una leggenda
Popolar. quella quercia
È un luogo da tregenda.
Il Cacciatore nero
S'è impeso ad un suo ramo.
V'ha chi crede
Vederlo ricomparir . . .

Love loves mystery.
To see you again, Alice
is taking advantage of a popular
legend. That oak
is a witching place.
The Black Huntsman
hanged himself on one of its boughs.
There are those who believe
they've seen him reappear . . .

FALSTAFF (*pacified, takes Mrs. Quickly by the arm and moves to enter the tavern with her*)

Entriamo.	Let's go in.
Là si discorre meglio.	There one may converse better.
Narrami la tua frasca.	Tell me your tale.

QUICKLY (*beginning the story, mysteriously, enters the tavern with Falstaff*)

Quando il rintocco della	When the tolling of
Mezzanotte . . .	midnight . . .

FORD (*from the rear*)

Ci casca.	He's falling for it.

QUICKLY

. . . cupo si sparge	. . . darkly spreads
Nel silente orror,	in the silent horror,
Sorgon gli spirti	there arise the wandering
Vagabondi a frotte . . .	spirits in their bands . . .

ALICE (*advancing with the whole group, comically and mysteriously taking up the narration of Mrs. Quickly*)

Quando il rintocco	When the tolling
Della Mezzanotte	of midnight
cupo si sparge	darkly spreads
Nel silente orror,	in the silent horror,
Sorgon gli spirti	there arise the wandering
Vagabondi a frotte	spirits in their bands,
E vien nel parco	and into the park comes
Il nero Cacciator.	the Black Huntsman.
Egli cammina	He walks
Lento, lento, lento,	slowly, slowly, slowly
Nel gran letargo	in the great lethargy
Della sepoltura.	of the grave.
S'avanza livido . . .	He advances, livid . . .

NANNETTA

Oh! che spavento!	Oh! what a fright!

MEG

Sento già il brivido	I already feel the shudder
Della paura!	of fear!

ALICE (*in her natural voice*)

Fandonie che ai bamboli	Fairy tales that grandmothers
Raccontan le nonne	tell babies
Con lunghi preamboli,	with long preambles
Per farli dormir.	to make them fall asleep.
Vendetta di donne	The women's revenge
Non deve fallir.	must not fail.

NANNETTA, MEG

Vendetta di donne	The women's revenge
Non deve fallir.	must not fail.

ALICE (*resuming the tone of the story*)

S'avanza livido	He advances, livid,
E il passo converge	and his step moves toward
Al tronco ove esalò	the trunk whereon his
L'anima prava.	depraved soul breathed its last.
Sbucan le Fate.	The Fairies appear.
Sulla fronte egl'erge	On his brow he bears
Due corna lunghe, lunghe,	two horns, long, long,
Lunghe . . .	long . . .

—Please turn the page quietly.—

FORD

Brava!
Quelle corna
Saranno la mia gioia!

Good!
Those horns
will be my joy!

ALICE

Bada! tu pur ti meriti
Qualche castigatoia!

Take care! You also deserve
some punishment!

FORD

Perdona . . . Riconosco
I miei demeriti . . .

Forgive me . . . I recognize
my faults . . .

ALICE

Ma guai se ancor ti coglie
Quella mania feroce
Di cercar dentro
Il guscio d'una noce
L'amante di tua moglie.
Ma il tempo stringe
E vuol fantasia lesta.

But woe to you if
that fierce mania seizes you again
to hunt inside
the shell of a walnut
for your wife's lover.
But time is pressing
and demands a vivid imagination.

MEG

Affrettiam.

Let's hurry.

FENTON

Concertiam la mascherata.

Let's plan the masquerade

ALICE

Nannetta.

Anne.

NANNETTA

Eccola qua!

Here I am!

ALICE (*to Nannetta*)

Sarai la Fata
Regina delle Fate,
In bianca vesta,
Chiusa in candido vel,
Cinta di rose.

You'll be the Fairy
Queen of the Fairies,
in a white dress,
enclosed in a white veil,
girded with roses.

NANNETTA

E canterò parole armoniose.

And I shall sing harmonious words.

ALICE (*to Meg*)

Tu la verde sarai
Ninfa silvana.
E la comare Quickly . . .
Una befana.

You will be the green
Wood Nymph.
And Mistress Quickly . . .
A witch.

NANNETTA (*merrily*)

A meraviglia!

Wonderful!

Evening is beginning to fall, and a semi-darkness of dusk will remain.

ALICE

Avrò con me dei putti
Che fingeran folleti
E spiritelli
E diavoletti
E pipistrelli
E farfarelli.
Su Falstaff camuffato
In manto e corni
Ci scagliermo tutti.

I'll have some children
who'll pretend to be sprites
and little spirits
and little devils
and bats
and little butterflies.
On Falstaff, disguised
in cloak and horns,
we'll all throw ourselves.

NANNETTA, MEG, FENTON

Tutti! tutti!

All! All!

ALICE

E lo tempesteremo
Finch'abbia confessata

And we'll pummel him
until he has confessed

La sua perversità.
Poi ci smaschereremo
E pria che il ciel raggiorni,
La giuliva brigata
Se ne ritornerà.

his perversity.
Then we'll unmask ourselves
and before the sky dawns
the happy brigade
will return.

MEG

Vien sera. Rincasiam.

Evening is coming. Let's go home.

ALICE

L'appuntamento
E alla quercia di Herne.

The meeting place
is at Herne's Oak.

FENTON

E inteso.

Understood.

NANNETTA

A meraviglia!
Oh! che allegro spavento!

Wonderful!
Oh, what a cheerful fright!

ALICE, NANNETTA, FENTON (*to each other*)

Addio.

Goodbye.

MEG (*to Alice and Nannetta*)

Addio.

Goodbye.

Alice, Nannetta, and Fenton start off at left, Meg at right.

ALICE (*calling to Meg*)

Provvedi le lanterne.

You provide the lanterns.

At this moment, Mrs. Quickly comes out of the inn; seeing Ford and Dr. Caius talking secretly, she stops on the threshold to eavesdrop.

FORD (*to Dr. Caius, in an undertone*)

Non dubitar,
Tu sposerai mia figlia.
Rammenti bene
Il suo travestimento?

Have no doubt,
you will marry my daughter.
Do you remember well
her costume?

DR. CAIUS

Cinta di rose,
Il vel bianco e la vesta.

Girded with roses,
white veil and dress.

ALICE (*offstage at left, shouting*)

Non ti scordar le maschere.

Don't forget the masks.

MEG (*offstage at right, shouting*)

No, certo.
Ne tu le raganelle!

No, certainly not.
Nor you the rattles!

FORD (*continuing his conversation with Dr. Caius*)

Io già disposi
La rete mia.
Sul finir della festa
Verrete a me col volto ricoperto
Essa dal vel,
Tu da un mantel fratesco
E vi benedirò
Come due sposi.

I've already arranged
my net.
At the end of the festivity,
you'll come to me with faces covered,
she by the veil,
you by a friar's habit,
and I'll bless you
as bride and groom.

DR. CAIUS (*taking Ford's arm and starting off at right*)

Siam d'accordo.

We're agreed.

QUICKLY (*at the threshold of the tavern, with a sly gesture toward the two who are leaving*)

Stai fresco!

That's what you think!

(*exits rapidly at right*)

Nannetta! Ohe!
Nannetta! Ohe!

Anne, hey!
Anne, hey!

—Please turn the page quietly.—

NANNETTA (*within*)

Che c'è? Che c'è?

What is it? What is it?

QUICKLY

Prepara la canzone della Fata.

Prepare the Fairy's song.

NANNETTA (*within*)

E preparata.

It's prepared.

ALICE (*from within, at left*)

Tu, non tardar.

You, don't be late.

QUICKLY (*within, more distant*)

Chi prima arriva,
Aspetta.

Whoever arrives first
will wait.

(*Night has fallen.*)

Scene ii

(*Windsor Park. In the center, the great oak of Herne. At the back, the edge of a ditch. Very thick boughs. Flowering shrubs. It is night. The distant calls of the forest guards can be heard. The park is gradually illuminated by the rays of the moon. Fenton enters.*)

FENTON

Dal labbro il canto
Estasiato vola
Pei silenzi notturni
E va lontano
E alfin ritrova
Un altro labbro umano
Che gli risponde
Colla sua parola.
Allor la nota
Che non è più sola.
Vibra di gioia
In un accordo arcano
E innamorando
L'aer antelucano
Con altra voce
Al suo fonte rivola.
Quivi repiglia suon,
Ma la sua cura
Tende sempre ad unir
Chi lo disuna.
Così baciai
La disiata bocca!
Bocca baciata
Non perde ventura . . .

From the lips the song
flies in ecstasy
through the nocturnal silences
and goes far
and finally discovers
another human lip
that replies to it
with its word.
Then the note
that is no longer alone
vibrates with joy
in a secret harmony
and bewitching
the pre-dawn air
with another voice
flies back to its source.
There it regains sound,
but its care
tends always to unite
whoever disunites it.
Thus I kissed
the desired mouth!
A mouth that is kissed
doesn't lose luck . . .

NANNETTA (*from within, far off, but coming nearer*)

Anzi rinnova come fa la luna . . .
Come fa la luna.

Rather it is renewed, as the moon is . . .
as the moon is.

FENTON

Ma il canto muor
Nel baccio che lo tocca.

But the song dies
in the kiss that touches it.

Enter Nannetta, dressed as the Queen of the Fairies. Fenton embraces her. Alice, entering suddenly, restrains Fenton. Alice, not masked, is carrying on her arm a black cloak and a mask.

ALICE (*making Fenton put on the cloak*)

Nossignore!
Tu indossa questa cappa.

No, sir!
You put on this cloak.

FENTON (*aided by Alice and Nannetta*)

Che vuol dir ciò?

What does this mean?

NANNETTA

Lasciati fare. — Just do it.

Mrs. Quickly follows Alice. She has a great bonnet and a gray witch's cloak, a stick, and the mask of an ugly face.

ALICE (*handing the mask to Fenton*)

Allaccia. — Fasten this.

Fenton arranges the cloak and the mask.

NANNETTA (*looking Fenton over*)

E un fraticel — He's a little monk
Sgusciata dalla Trappa. — who's slipped away from La Trappe.

ALICE (*in haste, helping Fenton fasten the mask*)

Il tradimento — The betrayal
Che Ford ne minaccia — that Ford threatens us with
Tornar deve in suo scorno — must be turned to his disgrace
E in nostro aiuto. — and our benefit.

FENTON

Spiegatevi. — Explain.

ALICE

Ubbidisci presto e muto. — Obey quickly and silently.
L'occasione come viene scappa. — Opportunity flees just as it comes.

(*to Mrs. Quickly*)

Chi vestirai da finta sposa? — Whom will you dress as the fake bride?

QUICKLY

Un gaio ladron nasuto — A cheerful, large-nosed thief
Che abborre il Dottor Cajo. — who hates Dr. Caius.

MEG (*hurrying in, dressed in green veils and masked, to Alice*)

Ho nascosto i folletti — I've hidden the sprites
Lungo il fosso. — along the ditch.
Siam pronte. — We're ready.

ALICE (*listening*)

Zitto . . . — Hush . . .
Viene il pezzo grosso. — The big fellow's coming.

NANNETTA

Via! . . . — Away! . . .

ALICE

Via! . . . — Away! . . .

MEG

Via! . . . — Away! . . .

QUICKLY

Via! . . . — Away! . . .

The women flee, with Fenton, at left. From the back, at right when the first stroke of midnight sounds, Falstaff enters with two stag's horns on his head and wrapped in a large cloak.

FALSTAFF

Uno, due, tre, quattro, — One, two, three, four,
Cinque, sei, sette botte, — five, six, seven strokes,
Otto, nove, dieci, undici, — eight, nine, ten, eleven,
Dodici. Mezzanotte. — twelve. Midnight.

(*seeing Herne's Oak*)

Quest'è la quercia. Numi, — This is the oak. Gods,
Proteggetemi! Giove! — protect me! Jove!
Tu per amor d'Europa — You for the love of Europa
Ti trasformasti in bove; — transformed yourself into a bull;
Portasti corna. I Numi — you wore horns. The gods

—Please turn the page quietly.—

C'insegnan la modestia.
L'amore metamorfosa
Un uom in una bestia.

teach us modesty.
Love metamorphoses
a man into an animal.

(*Alice appears in the back, at right.*)

FALSTAFF (*listening*)

Odo un soave passo!
Alice! Amor ti chiama!

I hear a sweet footstep!
Alice! Love calls you!

(*approaching Alice*)

Vieni! l'amor m'infiamma!

Come! Love inflames me!

ALICE (*approaching Falstaff*)

Sir John!

Sir John!

FALSTAFF

Sei la mia dama!

You are my lady!

ALICE

Sir John!

Sir John!

FALSTAFF

Sei la mia damma!

You are my lady!

ALICE

O sfavillante amor!

O sparkling love!

FALSTAFF (*seizing her*)

Vieni!
Già fremo e fervo.

Come!
Already I tremble and blaze.

ALICE (*still avoiding his embrace*)

Sir John!

Sir John!

FALSTAFF

Sono il tuo servo!
Sono il tuo cervo imbizzarito.
Ed or piovan tartufi,
Rafani, finocchi!!!
E sien la mia pastura!
E amor trabocchi!!
Siam soli . . .

I am your slave!
I am your frisky stag.
And now may it rain truffles,
radishes, fennel!!!
And let them be my pasturage!
And let love overflow!
We are alone . . .

ALICE

No . . . Qua nella selva densa
Mi segue Meg.

No . . . Here in the dense forest,
Meg is following me.

FALSTAFF

E doppia l'avventura!
Venga anche lei!
Squartatemi
Come un camoscio a mensa!!
Sbranatemi!!! Cupido
Alfin mi ricompensa!
Io t'amo, io t'amo!
Io t'amo, t'amo!

The adventure is doubled!
Let her come too!
Quarter me
like a chamois at table!
Tear me limb from limb! Cupid
at last gives me recompense!
I love you, I love you!
I love you, I love you!

MEG (*within*)

Aiuto!!

Help!!

ALICE (*pretending fear*)

Un grido! Ahimè!

A cry! Alas!

MEG (*from the back, without advancing; not masked*)

Vien la tregenda!

The witch pack is coming!

(*She flees.*)

ALICE

Ahimè! Fuggiamo!

Alas! Let us flee!

FALSTAFF (*frightened*)

Dove?

Where?

ALICE

Il ciel perdoni al mio peccato!

Heaven forgive my sin!

(*flees at right, rapidly*)

FALSTAFF (*flattening himself against the trunk of the oak*)

Il diavol non vuol — The devil doesn't want
Ch'io sia dannato. — me to be damned.

NANNETTA (*within*)

Ninfe! Elfi! Silfi! — Nymphs! Elves! Sylphs!
Doridi! Sirene! — Nereids! Sirens!
L'astro degl'incantesimi — The star of enchantments
In cielo e sorto. — has risen in the sky.
Sorgete! Ombre sirene! — Arise! Serene shades!

(*She appears in the rear among the boughs.*)

WOMEN'S VOICES (*very far off*)

Ninfe! Silfi! Sirene! — Nymphs! Sylphs! Sirens!

FALSTAFF (*throwing himself full-length on the ground, face down*)

Sono le Fate. — It's the Fairies!
Chi le guarda è morto. — Whoever looks at them is a dead man.

Enter Nannetta, dressed as Queen of the Fairies, Alice, some little girls dressed as White Fairies and Blue Fairies. Falstaff is still lying on the ground, motionless.

ALICE (*emerging cautiously with some Fairies*)

Inoltriam. — Let's advance.

NANNETTA (*perceiving Falstaff*)

Egli è là. — He's there.

ALICE (*pointing him out to the others*)

Steso al suol. — Stretched out on the ground.

NANNETTA

Lo confonde il terror. — Terror confounds him.

(*All come forward cautiously.*)

Si nasconde. — He's hiding.

ALICE

Non ridiam! — Let's not laugh!

THE FAIRIES

Non ridiam! — Let's not laugh!

NANNETTA (*indicating the Fairies' places; Alice goes off at left*)

Tutte qui, dietro a me . . . — Everyone here, behind me . .
Cominciam . . . — Let's begin . . .

THE FAIRIES

Tocca a te. — It's up to you.

The little Fairies arrange themselves in a circle around their Queen; the old Fairies form a group at left.

THE QUEEN OF THE FAIRIES (NANNETTA)

Sul fil d'un soffio etesio — On the breath of an Ethesian breeze,
Scorrete, agili larve, — scamper, agile phantoms,
Fra i rami un baglior cesio — among the boughs a bluish glow
D'alba lunare apparve. — of lunar dawn has appeared!
Danzate! e il passo blando — Dance! And let a soft sound
Misuri un blando suon, — measure your soft tread,
Le magiche accoppiando — coupling the magic
Carole alla canzon. — dances to the song.

(*Slow and gentle little dance of the little Fairies*)

THE FAIRIES

La selva dorme e sperde — The forest sleeps and spreads
Incenso ed ombra; e par — incense and shadow; and it seems
Nell'aer denso un verde — in the thick air a green
Asilo in fondo al mar. — refuge at the bottom of the sea.

—Please turn the page quietly.—

THE QUEEN OF THE FAIRIES (NANNETTA)

Erriam sotto la luna
Scegliendo fior da fiore,
Ogni corolla in core
Porta la sua fortuna.
Coi gigli e le viole
Scriviam de' nomi arcani,
Dalle fatate mani
Germoglino parole.
Parole alluminate
Di puro argento e d'ôr,
Carmi e malìe. Le Fate
Hanno per cifre i fior.

Let's wander beneath the moon,
choosing flower from flower,
each corolla in its heart
bears its good fortune.
With lilies and violets
let's write hidden names,
from our enchanted hands
let words blossom.
Words illuminated
in pure silver and gold,
songs and spells. The Fairies
have flowers for letters.

THE FAIRIES (*while the little Fairies go picking flowers*)

Moviamo ad una ad una
Sotto il lunare albor,
Verso la quercia bruna
Del nero Cacciator.

Let us move, one by one,
beneath the moon's glow,
toward the dark oak
of the Black Huntsman.

NANNETTA

Le Fate hanno
Per cifre i fior.

The Fairies have
flowers for letters.

All the Fairies, with the Queen, move slowly toward the oak as they sing. From the rear, at left, appear Alice, masked, Meg as a green nymph, and Mrs. Quickly, as a witch. They are preceded by Bardolph, dressed in a red cloak, without a mask, with a hood pulled down over his face, and by Pistol, as a satyr. They are followed by Dr. Caius in a gray cloak without a mask; Fenton in a black cloak with a mask; Ford without cloak or mask. Villagers in fantastic costumes enter after them, and other maskers carry lanterns of various shapes.

BARDOLPH (*stumbling over Falstaff's body*)

Alto là!

Halt there!

PISTOL

Chi va là?

Who goes there?

FALSTAFF

Pietà!

Mercy!

QUICKLY (*touching Falstaff with her stick*)

C'è un uomo!

There's a man!

ALICE, NANNETTA, MEG

C'è un uomo!

There's a man!

THE FAIRIES

Un uom!

A man!

FORD

Cornuto come un bue!

With horns like an ox!

PISTOL

Rotondo come un pomo!

Round like an apple!

BARDOLPH

Grosso come un nave!

Big like a ship!

BARDOLPH, PISTOL (*touching Falstaff with their foot*)

Alzati olà!

Get up! Hey!

FALSTAFF (*raising his head*)

Portatemi un grue!
Non posso.

Bring me a crane.
I can't.

FORD

E troppo grave.

He's too heavy.

QUICKLY

E corrotto!

He's rotten!

THE FAIRIES

E corrotto!

He's rotten!

ALICE, NANNETTA, MEG

E impuro! — He's impure!

THE FAIRIES

E impuro! — He's impure!

BARDOLPH (*with great gestures like a wizard*)

Si faccia lo scongiuro! — Let an exorcism be made.

ALICE (*aside to Nannetta, while Dr. Caius moves around in search of someone. Fenton and Quickly conceal Nannetta with their bodies.*)

Evita il tuo periglio. — Avoid your danger.
Già il Dottor Cajo ti cerca. — Already Dr. Caius is seeking you.

NANNETTA

Troviamo un nascondiglio. — Let's find a hiding place.

(*goes off with Fenton at the rear, shielded by Alice and Quickly*)

QUICKLY

Poi tornerete lesti — Later return promptly
Al mio richiamo. — at my summons.

Nannetta, Fenton, Quickly disappear behind the boughs.

BARDOLPH (*continuing his gestures of exorcism over the body of Falstaff*)

Spiritelli! Folletti! — Spirits! Sprites!
Farfarelli! Vampiri! — Butterflies! Vampires!
Agili insetti — Agile insects
Del palude infernale! — of the infernal swamp!
Punzecchiatelo! — Sting him!
Orticheggiatelo! — Benettle him!
Martirizzatelo! — Torture him!
Coi grifi aguzzi! — With your sharp snouts!

Some children dressed as spirites come running up, very fast, and fling themselves on Falstaff. Other sprites, little spirits, devils emerge from various places. Some are shaking rattles, some have willow staves; many carry little red lanterns

FALSTAFF (*to Bardolph*)

Ahimè . . . tu puzzi — Ah . . . you stink
Come una puzzola. — like a skunk.

SPIRITS, SPRITES, DEVILS (*upon Falstaff, pushing him and making him roll*)

Ruzzola, ruzzola, ruzzola, *ecc.* — Roll, roll, roll, *etc.*

The sprites nearest to him pinch his arms and cheeks; they whip him on the belly with their willow staves; they prick him with nettles.

ALICE, MEG, QUICKLY

Pizzica, pizzica, pizzica, — Pinch, pinch, pinch,
Stuzzica, spizzica, spizzica, — prod, nibble, nibble,
Pungi, spiluzzica, — sting, peck,
Pungi, spiluzzica, — sting, peck,
Fin ch'egli abbai! — until he hollers!

The smaller spirites dance around him; some climb on his back. Falstaff cannot move.

FALSTAFF

Ahi! ahi! ahi! ahi! — Ouch! Ouch! Ouch! Ouch!

(*Din of rattles*)

SPIRITS, SPRITES, DEVILS

Scrolliam crepitacoli, — Let us shake rattles,
Scarandole, nacchere! — clappers, castanets!
Di schizzi e di zacchere — With spurts and splashes
Quell'otre si macoli. — let that wineskin be stained.
Meniam scorribandole, — Let us lead raids,

—Please turn the page quietly.—

Danziamo la tresca,
Treschiam le farandole
Sull'ampia ventresca.
Zanzare ed assilli,
Volate alla lizza
Coi dardi e gli spilli!
Ch'ei crepi di stizza.

let us dance and mime,
let us dance farandoles
on the broad paunch.
Mosquitoes and flies,
fly to the jousting
with arrows and pins!
Let him burst with vexation!

(*The din ceases*)

ALICE, MEG, QUICKLY

Pizzica, *ecc.*

Pinch, *etc.*

FALSTAFF

Ahi! ahi! ahi! ahi!

Ouch! Ouch! Ouch! Ouch!

ALICE, MEG, QUICKLY, THE FAIRIES

Cozzalo, aizzolo
Dai pie al cocuzzolo!
Strozzalo, strizzalo!
Strozzalo, strizzalo!
Gli svampi l'uzzulo!
Pizzica, pizzica,
L'unghia rintuzzola!
Pizzica, *ecc.*

Butt him, goad him,
from the feet to the crown!
Strangle him, wring him out,
strangle him, wring him out,
Let his urge cool off!
Pinch, pinch,
dull your claws!
Pinch, *etc.*

SPIRITS, SPRITES, DEVILS

Ch'ei crepi, *ecc.*

Let him burst, *etc.*

FALSTAFF

Ahi! ahi! ahi! ahi!

Ouch! Ouch! Ouch! Ouch!

SPIRITS, SPIRTES, DEVILS

Ruzzola, ruzzola, *ecc.*

Roll, roll, *etc.*

ALICE, MEG, QUICKLY, THE FAIRIES

Pizzica, pizzica, *ecc.*

Pinch, pinch, *etc.*

FALSTAFF

Ahi!

Ouch!

Ford, Dr. Caius, Pistol, and Bardolph lift Falstaff and compel him to stay on all fours.

DR. CAIUS, FORD

Cialtron!

Lout!

BARDOLPH, PISTOL

Poltron!

Poltroon!

DR. CAIUS, FORD

Ghiotton!

Glutton!

BARDOLPH, PISTOL

Pancion!

Big belly!

DR. CAIUS, FORD

Beòn!

Drunkard!

BARDOLPH, PISTOL

Briccon!

Rogue!

DR. CAIUS, BARDOLPH, FORD, PISTOL

In ginicchion!

On all fours!

FORD

Pancia ritronfia!

Puffed-up paunch!

ALICE

Guancia rigonfia!

Swollen cheek!

BARDOLPH

Sconquassa-letti!

Bed-smasher!

QUICKLY

Spacca-farsetti!

Doublet-splitter!

PISTOL

Vuota-barili!

Barrel-emptier!

MEG

Sfonda-sedili! Chair-breaker!

DR. CAIUS

Sfianca-giumenti! Mare destroyer!

FORD

Triplice mento! Triple chin!

Bardolph takes Quickly's stick and gives Falstafff a beating.

BARDOLPH, PISTOL

Di' che ti penti! Say that you repent!

ALICE, MEG, QUICKLY

Di' che ti penti! Say that you repent!

FALSTAFF

Ahi! ahi! mi pento! Ouch! Ouch! I repent!

ALL THE MEN

Uom frodolento! Fraudulent man!

THE WOMEN

Di' che te penti! Say you repent!

Pistol, taking the stick from Bardolph, gives Falstaff another beating.

FALSTAFF

Ahi! ahi! mi pento! Ouch! Ouch! I repent!

ALL THE MEN

Uom turbolento! Turbulent man!

THE WOMEN

Di' che ti penti! Say you repent!

Bardolph takes the stick again and strikes Falstaff anew.

FALSTAFF

Ahi! ahi! mi pento! Ouch! Ouch! I repent!

THE MEN

Capron! Scroccon! Spaccon! Old goat! Sponger! Boaster!

FALSTAFF

Perdon! Pardon!

BARDOLPH (*with his face very close to Falstaff's*)

Riforma la tua vita! Reform your life!

FALSTAFF

Tu puti d'acquavita! You stink of brandy!

ALICE, MEG, QUICKLY

Domine fallo casto! Lord, make him chaste!

THE MEN

Pancia ritronfia! Puffed-up paunch!

FALSTAFF

Ma salvagli l'addomine. But save his belly.

THE FAIRIES

Pizzica, pizzica, pizzica! Pinch, pinch, pinch!

ALICE, MEG, QUICKLY

Domine fallo guasto! Lord, make him desolate!

THE MEN

Pancia ritronfia! Puffed-up paunch!

FALSTAFF

Ma salvagli l'addomine. But save his belly.

THE FAIRIES

Pizzica, stuzzica, pizzica. Pinch, goad, pinch.

ALICE, MEG, QUICKLY

Fallo punito, Domine! Punish him, Lord!

—Please turn the page quietly.—

THE MEN

Vuoto-barili!
Barrel-emptier!

FALSTAFF

Ma salvagli l'addomine.
But save his belly.

THE FAIRIES

Pizzica, pungi, spilluzzica!
Pinch, sting, peck!

THE MEN

Sfianca-sedili!
Chair-breaker!

FALSTAFF

Ma salvagli l'addomine.
But save his belly.

THE FAIRIES

Pizzica, pizzica, pizzica!
Pinch, pinch, pinch!

THE MEN

Globo d'impurità!
Globe of impurity!
Rispondi.
Answer.

FALSTAFF

Ben mi sta.
It serves me right.

THE MEN

Monte d'obesità!
Mountain of obesity!
Rispondi.
Answer.

FALSTAFF

Ben mi sta.
It serves me right.

DR. CAIUS, BARDOLPH, FORD, PISTOL

Otre di malvasia!
Wineskin of malmsey!
Rispondi.
Answer.

FALSTAFF

Così sia.
So be it.

BARDOLPH

Re dei panciuti!
King of the paunchy!

FALSTAFF

Va via, tu puti.
Go away, you stink.

BARDOLPH

Re dei cornuti!
King of the cuckolds!

FALSTAFF

Va via, tu puti.
Go away, you stink.

DR. CAIUS, BARDOLPH, FORD, PISTOL

Furfanteria!
Knavery!

FALSTAFF

Ahi! Così sia.
Ouch! So be it.

DR. CAIUS, BARDOLPH, FORD, PISTOL

Gagliofferia!
Loutishness!

FALSTAFF

Ahi! Così sia.
Ouch! So be it.

DR. CAIUS, BARDOLPH, FORD, PISTOL

Furfanteria! Gagliofferia!
Knavery! Loutishness!

FALSTAFF

Ahi! ahi! ahi! ahi!
Ouch! Ouch! Ouch! Ouch!

BARDOLPH (*vehemently*)

Ed or che il diavolo
Ti porti via!
And not let the devil
carry you off!

(*in the impetuosity of his speech, his hood falls off*)

FALSTAFF (*standing up again*)

Nitro! Catrame! Solfo!!!
Riconosco Bardolfo!
Nitre! Pitch! Sulfur!!!
I recognize Bardolph!

(*violently pursuing Bardolph*)

Naso vermiglio!
Naso bargiglio!
Puntuta lesina!
Vampa di resina!
Salamandra! Ignis fatuus!
Vecchia alabarda! Stecca
Di sartore! Schidion
D'inferno! Aringa secca!
Vampiro! Basilisco!
Manigoldo! Ladrone!
Ho detto. E se mentisco
Volgio che mi si spacchi
Il cinturone!

Vermilion nose!
Wattled nose!
Pointed awl!
Resin flame!
Salmanader! Will-o'-the-wisp!
Old halberd! Tailor's
stick! Spit
of hell! Dried herring!
Vampire! Basilisk!
Ruffian! Thief!
I've spoken. And if I take it back,
I want my belt
to break!

ALL

Bravo!

Bravo!

FALSTAFF

Un poco di pausa.
Sono stanco.

A bit of rest.
I'm tired.

QUICKLY (*quietly to Bardolph*)

Vieni. Ti coprirò
Col velo bianco.

Come. I'll cover you
with the white veil.

(*They disappear behind the trees.*)

FORD

Ed or, mentre vi passa
La scalmana,
Sir John, dite:
Il cornuto chi è?

And now, while your whim
passes,
Sir John, say:
who wears the horns?

MEG (*ironically to Falstafft*)

Chi è?

Who is it?

ALICE (*ironically to Falstaff*)

Chi è?

Who is it?

MEG

Chi è?

Who is it?

ALICE

Chi è?

Who is it?

(*unmasking herself*)

Vi siete fatto muto?

Have you been struck dumb?

FALSTAFF (*extending his hand to Ford*)

Caro Signor Fontana . . .

Dear Mister Brook . . .

ALICE

Sbagliate nel saluto.
Quest'è Ford, mio marito.

You err in your greeting.
This is Ford, my husband.

QUICKLY (*returning*)

Cavaliero . . .

Sir Knight . . .

FALSTAFF

Reverenza.

My respects.

QUICKLY

Voi credeste
Due donne così grulle,
Così citrulle,
Dar darsi anima e corpo
All'Avversiero,
Per un uom vecchio,
Sudicio ed obeso. . . .

You believed
two women were so silly,
so foolish,
that they would give themselves body
and soul to Satan
for an old man,
filthy and obese . . .

—Please turn the page quietly.—

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MEG, QUICKLY

Con quella testa calva . . .
With that bald head . . .

ALICE, MEG, QUICKLY

E con quel peso!
And with that weight!

FORD

Parlan chiaro.
They speak clearly.

FALSTAFF

Incomincio ad accorgermi
D'esser stato un somaro.
I begin to realize
that I was an ass.

ALICE

Un cervo.
A stag.

FORD

Un bue.
An ox.

ALL

Ah! ah!
Ha! ha!

FORD

E un mostro raro, ah! ah!
Un cervo, un bue, ah! ah!
And a rare monster, ha ha!
A stag, an ox, ha ha!

ALICE

Un bue, un cervo, *ecc.*
An ox, a stag, *etc.*

CHORUS

Un mostro raro, ah! ah!
A rare monster, ha ha!

FALSTAFF

Ogni sorta di gente dozzinale
Mi beffa e se ne gloria;
Pur, senza me, costor
Con tanta boria
Non avrebbero
Un briciolo di sale.
Son io, son io, son io,
Che vi fa scaltri.
L'arguzia mia crea
L'arguzia degli altri.
Every sort of commonplace person
taunts me and boasts of it.
And yet, without me, they
with all their vainglory,
wouldn't have
a pinch of saltiness.
It is I, it is I, it is I
who make you clever.
My cleverness creates
the cleverness of the others.

ALL

Ma, bravo!
Well, good!

FORD

Per gli Dei! Se non ridessi
Ti sconquasserei!
Ma basta. Ed or
Vo' che m'ascoltiate.
Coronerem la mascherata bella
Cogli sponsali
Della Regina delle Fate.
By the gods! If I weren't laughing,
I'd shatter you.
But enough. And now
I want you all to listen to me.
We'll crown the beautiful masquerade
with the wedding
of the Queen of the Fairies.

Dr. Caius and Bardolph, dressed as Queen of the Fairies with his face covered by a veil, come forward slowly, hand in hand. Dr. Caius has a mask on his face.

FORD

Già s'avanza il corteggio
Nuziale. E dessa!
Already the nuptial procession
advances. It is she!

FALSTAFF, CHORUS

Attenti!
Pay attention!

—Please turn the page quietly.—

FORD

Eccola in bianca vesta
Col velo e il serto
Delle rose in testa
E il fidanzato suo
Ch'io le disposi.
Circondatela, o Ninfe.

Here she is, robed in white,
with a veil and a crown
of roses on her head,
and the fiancé,
whom I have arranged for her.
Surround her, O nymphs!

Bardolph and Dr. Caius in the center; the fairies, big and small, surround them. Alice presents Nannetta and Fenton; Anne is completely covered by a great blue veil; Fenton is wearing mask and cloak.

ALICE

Un'altra coppia
D'amanti desiosi
Chiede d'essere ammessa
Agli augurosi
Connubi!

Another couple
of yearning lovers
asks to be admitted
to the propitious
marriage rite!

FORD

E sia.
Farem la festa doppia!
Avvicinate i lumi.
Il ciel v'accoppia.

So be it.
We'll have a double feast!
Bring the lights closer.
May heaven unite you.

Alice picks up the smallest of the sprites, so that his lantern will illuminate the face of Bardolph as soon as he removes the veil that hides him; Meg leads another to illuminate Nannetta and Fenton.

FORD

Giù le maschere e i veli.
Apoteòsi!

Off with the masks and veils.
Apotheosis!

ALL (*except Dr. Caius, Ford, Bardolph*)

Ah! ah! ah! ah!

Ha, ha, ha, ha!

DR. CAIUS (*recognizing Bardolph*)

Spavento!

Horrors!

FORD (*surprised*)

Tradimento!

Betrayal!

FALSTAFF, PISTOL, CHORUS

Apoteòsi!

Apotheosis!

FORD (*seeing the other couple*)

Fenton con mia figlia!!!

Fenton with my daughter!!!

DR. CAIUS (*terrified*)

Ho sposato Bardolfo!

I've married Bardolph!

ALL (*except Nannetta, Fenton, Ford, Dr. Caius, Bardolph*)

Ah! ah!

Ha, ha!

DR. CAIUS

Spavento! Spavento!

Horrors! Horrors!

ALL (*except Nannetta, Fenton, Ford, Dr. Caius, Bardolph*)

Vittoria! Evviva! Evviva!

Victory! Hurrah! Hurrah!

FORD (*still struck with amazement*)

Oh! meraviglia!

Oh, wonder!

ALICE (*to Ford*)

L'uom cade spesso
Nelle reti ordite
Dalle malizie sue.

Man often falls
in the nets placed
by his tricks.

FALSTAFF (*with an ironic bow*)

Caro buon Messer Ford,
Ed ora, dite!
Lor scornato chi è?

Dear, good Master Ford,
and now, say:
who's been dishorned?

FORD (*nods toward Dr. Caius*)

Lui.

He.

DR. CAIUS (*to Ford*)

Tu. — You.

FORD

No. — No.

DR. CAIUS

Sì. — Yes.

BARDOLPH (*to Ford and Caius*)

Voi. — Both of you.

FENTON (*nodding towards Ford and Dr. Caius*)

Lor. — They.

DR. CAIUS (*joining Ford*)

Noi. — Us.

FALSTAFF

Tutti e due! — Both!

ALICE (*putting Falstaff with Ford and Dr. Caius*)

No! Tutti e tre! — No! All three!

(*to Ford, indicating Nannetta and Fenton*)

Volgiti e mira — Turn and look
Quell'ansie leggiadre. — at those charming desires!

NANNETA (*to Ford, clasping his hands*)

Perdonateci, o padre. — Forgive us, O father.

FORD

Chi schivare non può — He who cannot escape
La propria noia — his own vexation
L'accetti di buon grado. — must accept it with good grace.
Facciamo il parentado — Let us create this kinship,
E che il ciel vi dia gioia. — and may heaven give you joy.

ALL (*except Ford, Falstaff, and the Chorus*)

Evviva! — Hurrah!

FALSTAFF

Un coro e terminiam la scena. — A chorus and we'll end the scene.

FORD

Poi con Sir Falstaff, — Then, with Sir Falstaff,
Tutti, andiamo a cena. — we'll all go to supper.

ALL (*except Ford*)

Evviva! — Hurrah!

FALSTAFF, then ALL

Tutto nel mondo è burla. — Everything in the world is a jest,
L'uom è nato burlone, — and man is a born jester.
Nel suo cervello ciurla — In his mind, his reason
Sempre la sua ragione. — is wavering always.
Tutti gabbàti! Irride — All mocked! All mortals
L'un l'altro ogni mortal. — taunt one another,
Ma ride ben chi ride — but he laughs well,
La risata final. — who has the last laugh.

ARTISTS



Tenor **JOHN ALER** (TMC '73) is a favorite of audiences and conductors throughout the world, in opera, oratorio, recital, and concerts. He appears regularly with the world's major orchestras and is a regular guest at such summer festivals as Tanglewood, the Blossom Festival, and Lincoln Center's Mostly Mozart Festival; he made his Salzburg Festival debut in 1988 as Don Ottavio in *Don Giovanni*, conducted by Herbert von Karajan. One of America's most recorded tenors ever, he has nearly thirty recordings of operatic, orchestral, and solo works to his credit.



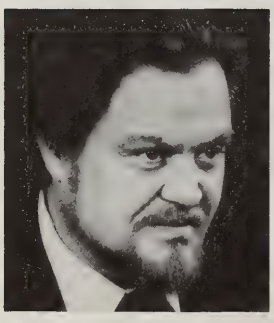
Active in the Boston area as composer, pianist, and teacher, **MARTIN AMLIN** (TMC '77-'80) studied in France with Nadia Boulanger and holds a doctorate from the Eastman School of Music. Among his awards are several ASCAP grants, a Massachusetts Artists Foundation Fellowship, and a National Endowment for the Arts Composer Fellowship. Mr. Amlin is pianist for the American VocalArts Quintet and the Webster Trio; he has been a soloist with the Boston Pops Orchestra. He is currently Assistant Professor of Music at Boston University's School for the Arts.



Tenor **MICHAEL BEST** (TMC '71) has just completed his twelfth season as a principal artist with the Metropolitan Opera. Other appearances have included performances with the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the McGill Chamber Orchestra, the Durham Arts Festival, Washington Opera, the Spoleto Festival of Two Worlds, Santa Fe Opera, and other orchestras throughout the United States. Mr. Best made his New York City Opera debut in the 1972-73 season and his Metropolitan Opera debut during the 1978-79 season.



DAVID BREITMAN (TMC '80) appears as soloist and collaborative artist, on the fortepiano and the modern piano; he is currently completing doctoral studies in historic performance with Malcolm Bilson at Cornell University. Recent engagements have included a fortepiano recital for CBC Stereo in Montreal, a Mozart concerto with the New England Bach Festival, and concerts and lectures about the fortepiano at the Smithsonian Institute. Mr. Breitman and baritone Sanford Sylvan first appeared as a duo on the winners' recital of the 1979 American Music Competition at the Kennedy Center; they have recently recorded music of Barber, Copland, and Chanler, for Nonesuch.

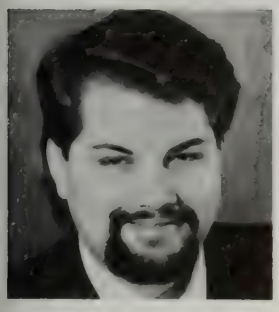


American heldentenor **RICHARD CASSILLY** (TMC '53) made his professional debut with William Steinberg and the Pittsburgh Symphony Orchestra and made his Metropolitan Opera debut as Radames in *Aida*. At the Met his roles have included Tannhäuser, Tristan, Peter Grimes, Otello, Canio, Don Jose, Jimmy Mahoney in *Mahagonny*, Captain Vere in *Billy Budd*, and the Drum Major in *Wozzeck*, among others. His numerous television appearances have included "Live From the Met" telecasts of *Tannhäuser* and *Mahagonny*. Currently Professor of Voice at Boston University, he has also appeared frequently with major orchestras in Europe and America.



Since returning from Europe to the United States in 1983, mezzo-soprano **JOYCE CASTLE** (TMC '71-'72) has established herself as an important singing actress, with performances at Houston Grand Opera, New York City Opera, Washington Opera, Arkansas Opera Theatre, Philadelphia Lyric Opera, and Santa Fe Opera, among other companies. She made her Metropolitan Opera debut in 1986, as Waltraute in *Die Walküre*; that same year marked her debut with the New York Philharmonic. While living in Paris, her European engagements included operatic roles for Radio France, festival appearances at Aix-en-Provence and Carpentras, and appearances in England, Germany, and Italy.

FRANK CORLISS (TMC '89-'90) is a TMC Fellow in Vocal Accompaniment and rehearsal pianist for the Tanglewood Festival Chorus. Mr. Corliss received his bachelor of music degree from the Oberlin Conservatory of Music and his master of music degree from SUNY at Stony Brook. Mr. Corliss studied with Sanford Margolis and Gilbert Kalish; he has attended the Aspen Music Festival, the Summer Academy of Music at the Mozarteum in Salzburg, and the Academy of Music in Cracow, Poland.



During the 1989-90 season, tenor **BRAD CRESSWELL** (TMC '87-'88) was an apprentice with the Lyric Opera Center for American Artists. He holds a master's degree in music from the New England Conservatory and earned his bachelor's degree at Simpson College. He is equally at home singing opera and oratorio and made his Carnegie Hall debut in 1987 in performances of *Elektra* with Seiji Ozawa and the Boston Symphony Orchestra, later recording that opera with the BSO for Philips. He has also recorded Beethoven's Ninth Symphony, with the Boston Philharmonic.



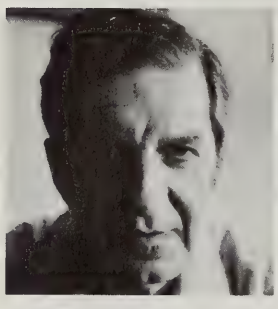
Soprano **MARGARET CUSACK** (TMC '80, '82) is acclaimed for her performances in opera and with orchestra. A winner of the International American Music Competition at Carnegie Hall, she made her New York City recital debut in 1987. Ms. Cusack made her New York City Opera debut in 1985 as Micaela in *Carmen* and has since become a leading soprano with that company. She has also appeared with opera companies and orchestras throughout the United States. Ms. Cusack made her European debut in Florence, in 1983; her return engagement in 1984 included performances of Mahler's Symphony No. 2 under Lorin Maazel, with Christa Ludwig.



Mezzo-soprano **ROSALIND ELIAS** (TMC '50-'51-, '53) has appeared with the Metropolitan Opera, San Francisco Opera, Opera Company of Boston, and Houston Grand Opera, among other companies in this country. Her European and South American credits include, among others, the Vienna Staatsoper, Hamburg Staatsoper, Paris Opera, the Teatro San Carlo in Lisbon, the Liceo of Barcelona, the Glyndebourne Festival, and the Teatro Colon in Buenos Aires. Her vast repertoire includes more than fifty roles. Ms. Elias has recorded extensively and appeared frequently on television. In addition to her singing commitments, she has recently turned her eye toward stage direction.



Mezzo-soprano **D'ANNA FORTUNATO** (TMC '71-'72) has been acclaimed in operatic roles with New York City Opera, Glimmerglass Opera, the Opera Company of Boston, Connecticut Grand Opera, Rochester Opera Theater, and at the Monadnock Festival. She has appeared with the major American orchestras, and she has appeared internationally in concert and oratorio with such groups as the Chamber Music Society of Lincoln Center, the Bach Aria Group, the Boston Camerata, and Musica Sacra. Festival appearances have brought her to Marlboro, Blossom, the Casals Festival, and Tanglewood; she has recorded for Harmonia Mundi, Nonesuch, Music Masters, Vox, and Northeastern.



Since his debut with Leonard Bernstein and the New York Philharmonic, pianist **CLAUDE FRANK** (TMC '47) has maintained a busy schedule of orchestral, ensemble, and solo performances. Also renowned as a teacher, he is a faculty member at the Curtis Institute of Music, an adjunct professor at Yale University, and artist-in-residence at Kansas University. His milestone recording of Beethoven's thirty-two piano sonatas will be reissued on CD this year by the Music and Arts label. He makes his home in New York with his wife, pianist Lilian Kallir.

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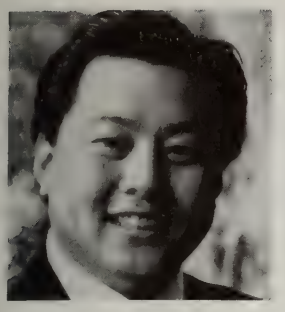
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Chinese baritone **HAIJING FU** (TMC '88) has sung in countries across the globe. Following his success as second prize winner in the Benson & Hedges Gold Award International Competition he came to the United States, where in April 1988 he was a winner of the Metropolitan Opera National Council Auditions. He has appeared as Don Giovanni to open Boston University's newly renovated Tsai Hall, and in the leading baritone roles of *Luisa Miller* with the Opera Company of Philadelphia, *La traviata* with the Merrimack Opera Company, *Un ballo in maschera* at the Monadnock Festival, and *Lucia di Lammermoor* with Opera Company of Philadelphia.



Pianist **MARGO GARRETT** has performed more than one hundred recitals throughout the United States with soprano Dawn Upshaw, whom she met at Tanglewood in the summer of 1983; she was also at the piano for Ms. Upshaw's debut recording. Ms. Garrett is also a regular partner to violinist Jaime Laredo, violist Paul Neubauer, and cellist Matt Haimovitz. She is on the faculties of the Tanglewood Music Center, the Juilliard School, and the New England Conservatory. As co-director of the Cape and Islands Music Festival, Ms. Garrett was awarded ASCAP's 1989 First Prize for Excellence in Programming.



DENNIS HELMRICH (TMC '69) was invited to Tanglewood as a Fromm Fellow in 1969 to aid in the preparation of Berg's *Wozzeck* under Erich Leinsdorf. Head Vocal Coach of the Tanglewood Music Center for the past two decades, he lives in New York City during the year; his career as an accompanist has taken him throughout North and Central America, with artists such as Richard Stilwell, Kathleen Battle, Eugenia Zukerman, and the late, legendary Charles Holland. He has recorded for Spectrum, Orion, and Musical Heritage Society; the latter label has just released a compact disc of *morceaux* with flutist Gary Schocker. Planned for the coming season are an album of Baroque sonatas and participation in a project to record all the songs of Charles Ives.



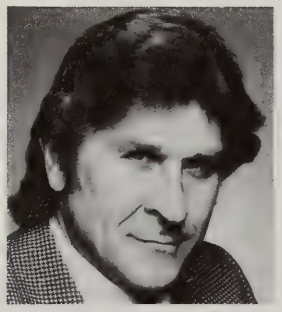
The Austrian-born, American-trained pianist **LILIAN KALLIR** (TMC '47-'48) made her debut at seventeen with Dimitri Mitropoulos and the New York Philharmonic. She has appeared with many of the most important orchestras and conductors, tours Europe annually, and is a favorite at such festivals as Marlboro, Caramoor, Lincoln Center's Mostly Mozart Festival, and San Francisco's Mid-Summer Mozart Festival; she has been a guest artist with the Beethoven Society at Lincoln Center for twelve consecutive seasons. A devoted chamber musician, Ms. Kallir lives in New York with her husband, pianist Claude Frank.



Soprano **EVELYN LEAR** (TMC '54) has appeared with every major opera company throughout the world, among them the Metropolitan, the Royal Opera at Covent Garden, the Paris Opera, the Vienna Staatsoper, La Scala, the Hamburg Staatsoper, and the Deutsche Oper, Berlin. She has also appeared at the major festivals, from Edinburgh, Salzburg, Holland, Munich, and Florence to Tanglewood, Ravinia, Blossom, Aspen, and the Hollywood Bowl. She has been acclaimed particularly in the title role of Berg's *Lulu* and as the Marschallin in Strauss's *Der Rosenkavalier*. Ms. Lear has also appeared with orchestra and in recital; her discography includes several Grammy-winning recordings.



Bass-baritone **SPIRO MALAS** (TMC '60) appears regularly with leading opera companies throughout America; formerly a leading artist with New York City Opera, he made his Metropolitan Opera debut during the 1983-84 season. Internationally, his engagements have included appearances at the Salzburg, Vienna, Florence, Edinburgh, and Naples festivals, the Rome Opera, Scottish Opera, and extensive tours with the Sutherland-Williamson Opera. Mr. Malas also appears in recital and on television; he is also active in musical theater and has numerous recordings to his credit.



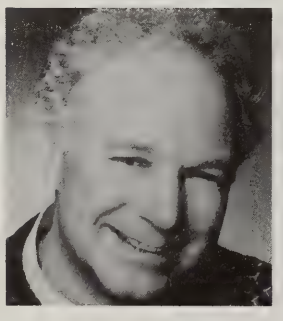
Acclaimed baritone **SHERRILL MILNES** (TMC '60-'61) made his New York City Opera debut in 1964 and was launched to stardom in 1968 at the Metropolitan Opera. He has appeared at all of the world's great opera houses and is in demand for recitals and appearances with orchestra. His vast discography encompasses the great opera roles for baritone, Lieder, oratorio, symphonic works, and folk song; he is also featured on several music videos. His many awards include five honorary doctoral degrees and New York City's Seal of Recognition for his contribution to the city's cultural life. In 1982 he was named a Commendatore of the Italian Republic for his long-standing commitment to Italian opera.



Heldentenor **WILLIAM NEILL** (TMC '72-'73) made his professional operatic debut in Essen, West Germany, and has since performed with opera companies and orchestras throughout the world, including the Deutsche Oper, Berlin, San Francisco Opera, New York City Opera, Opera Company of Boston, Canadian Opera Company, Netherlands Opera, Scottish Opera, the Cleveland Orchestra, and the Orchestre National de France, among others. In recent years he has performed such roles as Lohengrin, Siegmund, Florestan, Samson, Otello, Canio, Peter Grimes, and Laca in *Jenůfa*. His oratorio and concert repertoire includes works of Beethoven, Mahler, Verdi, and Handel.



Emmy-winning soprano **MARNI NIXON** (TMC '50) is world-famous for the unseen roles she has performed in the film versions of musicals such as *The King and I*, *My Fair Lady*, and *West Side Story*, having dubbed the singing voices of Deborah Kerr, Audrey Hepburn, and Natalie Wood, respectively, in those films. In fact, her repertoire ranges from Baroque music to music of Puccini, Verdi, Webern, Stravinsky, Ives, and Peter Maxwell Davies; she has maintained a multi-faceted career as musical comedy performer, classical and "pops" symphony soloist, recitalist, recording artist, teacher, television performer, and opera singer, with numerous award-winning albums to her credit.

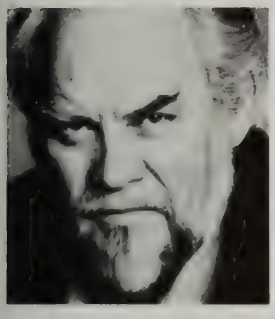


Bass **THOMAS PAUL** (TMC '61) is acclaimed for his performances of opera, oratorio, and Lieder. He appears regularly with the major orchestras of this country; festival appearances have included Lincoln Center's Mostly Mozart Festival, Meadow Brook, Aspen, and Tanglewood. He appears in Bach festivals throughout this country and made his European debut in Bach's *St. Matthew* Passion in 1976. A longtime artist-in-residence at the Eastman School of Music, he performs frequently in recital and recently made his solo recital debut at New York's Alice Tully Hall. His many recordings include Berlioz's *Damnation of Faust* with Seiji Ozawa and the Boston Symphony Orchestra.



Since winning the Anna Case Mackay Award at Santa Fe Opera in 1986, soprano **LISA SAFFER** (TMC '88) has been engaged by opera companies across the United States, for performances of both standard repertoire and contemporary works. She began her 1989-90 season with her New York City Opera debut; also this season she made her international opera debut, in the title role of Berg's *Lulu* with English National Opera. Ms. Saffer is also developing her career as a recitalist and concert artist; for her international concert debut this season she performed music of Knussen, Benjamin, and Maxwell Davies with the London Sinfonietta.

The recipient of numerous awards and an active chamber musician, **ROBERT SPANO** is a graduate of the Oberlin Conservatory, where he studied violin, piano, composition, and conducting; he continued his studies at the Curtis Institute of Music with Max Rudolf. He has been conductor of the Northern Ohio Youth Orchestra and interim conductor of the Oberlin Orchestra. As assistant conductor of the Philadelphia Youth Orchestra he toured the People's Republic of China in 1985. Currently director of orchestras and conductor of opera at Bowling Green University in Ohio, he becomes an assistant conductor of the Boston Symphony Orchestra this fall.



Baritone **THOMAS STEWART** (TMC '54) is one of the few American singers to have performed leading roles in the major opera houses of the United States and Europe in the German, Italian, and French repertoire. The first American baritone to sing all four leading baritone roles in the *Ring* cycle at Bayreuth, he has sung *The Ring* throughout the world and recorded it with Herbert von Karajan. Mr. Stewart opened San Francisco Opera's 1989 season in the title role of Verdi's *Falstaff*; in 1985 he was recipient of the San Francisco Opera Medal for twenty-five years of distinguished service with that company. He has performed with the world's most distinguished orchestras and conductors and frequently appears with his wife, soprano Evelyn Lear, in opera and duo-recital throughout the world.



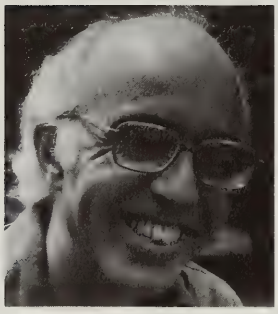
Baritone **SANFORD SYLVAN** (TMC '75-'77) has distinguished himself in repertory ranging from medieval *cantica nova* to contemporary opera. He has sung leading roles in Peter Sellars' productions of *Orlando, Le nozze di Figaro*, and *Così fan tutte* and originated the role of Chou En-lai in John Adams' opera *Nixon in China*. Upcoming engagements include the role of Yuri in Sir Michael Tippett's *Ice Break* with the London Sinfonietta, and the role of Leon Klinghofer in the new John Adams/Alice Goodman opera, *The Death of Klinghofer*. With pianist David Breitman, his collaborator since 1978, he has appeared in recital throughout the United States, including a recent eleven-city tour performing Schubert's *Die schöne Müllerin*.



Soprano **DAWN UPSHAW** (TMC '83) made her Metropolitan Opera debut during the 1984-85 season. Besides her performances in opera, she has appeared with equal success in the concert hall and in recital. In 1984 she won the Young Concert Artist International Auditions; as winner of the 1985 Walter W. Naumburg Vocal Competition, she gave a debut recital at Lincoln Center's Alice Tully Hall in 1986. Recent engagements have included performances with the Los Angeles Philharmonic, with Nikolaus Harnoncourt and the Concentus Musicus, and a coast-to-coast recital tour. She has recorded for Nonesuch, Deutsche Grammophon, EMI, Telarc, and MusicMasters.



Soprano **SHIRLEY VERRETT** (TMC '54, '56) holds a unique position in the world of opera, concerts, recitals, films, and recordings, combining the repertoire of the dramatic soprano and the dramatic mezzo-soprano. She has been acclaimed at most of the world's greatest opera houses, including the Metropolitan Opera, La Scala, Covent Garden, the Bolshoi Opera, the Paris Opera, San Francisco Opera, and Lyric Opera of Chicago. Ms. Verrett also appears in recital and with orchestra. The recipient of numerous honors and awards both in this country and abroad, she recently appeared as Dido in Berlioz's *Les Troyens* to open the new Opéra Bastille in Paris.



Composer/pianist/conductor **YEHUDI WYNER** is Professor of Music at Brandeis University. He also performs, teaches, and coaches vocal and chamber music at the Tanglewood Music Center. Mr. Wyner was Dean of Music and Professor at SUNY Purchase from 1978 to 1989; he has also been Chairman of the Composition Faculty at Yale University School of Music, music director of the Turnau Opera Company and the New Haven Opera Theater, and composer-in-residence at the Santa Fe Music Festival. He has been keyboard artist with the Bach Aria Group since 1968 and has been honored with numerous awards. In May, a concert of his music was given in Leningrad, where he was a guest of the Leningrad Composers Union.



Celebrating its twentieth anniversary this year, the **TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor,** was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. The official chorus of the Boston Symphony Orchestra, it is made up of members who donate their services, performing with the orchestra in Boston, New York, and at Tanglewood. Co-sponsored by the Tanglewood Music Center and Boston University, the chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings.

The **TANGLEWOOD CHOIR** includes members of the Tanglewood Music Center's vocal programs who participate in the master classes of Phyllis Curtin either as Fellows in Vocal Music or as members of the Phyllis Curtin Seminar.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which has recently completed its thirteenth season. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Also known as the Boston Archdiocesan Choir School, the **BOSTON BOY CHOIR, JOHN DUNN, director,** was founded in 1963 at St. Paul's Parish Church in Harvard Square, Cambridge, Massachusetts, by the eminent choral director and music educator Theodore Marier. A full-time day school, the BACS is dedicated to providing boys in grades five through eight with an extensive education in music in the context of a rigorous academic program. The choir is currently directed by noted organist John Dunn, a graduate of Harvard University and Boston University, and who has been affiliated with the school since its founding. Mr. Dunn succeeded Dr. Marier upon the latter's retirement in 1986. In addition to its unique program of liturgical music at St. Paul's Church, the choir also sings frequently at special celebrations and has performed major works with the Boston Symphony Orchestra since 1971, in Boston, at Tanglewood, and at Carnegie Hall.

Tanglewood Festival Chorus
John Oliver, Conductor

Sopranos
Margaret Aquino
Ingrid Bartinique
Deborah Bennett
Joanne Colella Boag
Sarah S. Brannen
Susan Cavalieri
Jane R. Circle
Patricia Cox
Sara Dorfman
Jeanne Duffy
Cheri E. Hancock
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Mezzo-sopranos
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Tenors
Brad Amidon
Antone Aquino
John C. Barr
Richard A. Bissell
William A. Bridges, Jr.
Wayne N. Curtis
David J. Deschamps
Benjamin DiScipio
Michael P. Gallagher
William E. Good, Jr.
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David M. Halloran
Dean Armstrong Hanson
George W. Harper
John W. Hickman
Richard P. Howell
James R. Kaufmann
Brian Robert Kern
Hyung Goo Kim
Edward J. Kiradjieff
Henry Lussier
John Vincent MacInnis
David E. Meharry
David Norris
Ronald Severson
Barry Singer
Don Patrick Sturdy

Basses
Peter C. Anderson
Kirk Chao
James Coelho
Mel Conway
James Courtemanche
Edward Dahl
John Duffy
Robert Engel
Stephen Falbel
David Kim
John Knowles
Michael Krafka
Steven Ledbetter
David Lones
Brady Macosco
Rene Miville
Joseph Oravecz
Stephen Owades
Carl Petersheim
Michael Prichard
Jules Rosenberg
Peter Rothstein
Paul Sanner
Frank Sherman
Timothy Shetler
Peter Strickland
Paul Tessier
Alun Thomas
Pieter Conrad White
Howard Wilcox

Tanglewood Choir
John Oliver, Conductor

Sopranos
Suzanne Balaes
Mary Bozzuti
Theresa Cincione

Mezzo-sopranos
Christine Abraham
Pamela Dillard

Tenors
Drew Abbott
Richard A. Clement
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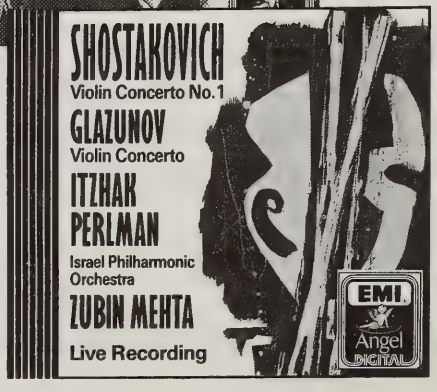
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- Allegro molto
- Theme and Variations. Andante grazioso

MOZART — Sonata in B-flat for violin and piano, K.454
- Largo—Allegro
- Andante
- Allegretto

INTERMISSION

BEETHOVEN — Sonata No. 9 in A for violin and piano, Opus 47, *Kreutzer*
- Adagio sostenuto—Presto
- Andante con Variazioni
- Finale. Presto

Emanuel Ax plays the Steinway piano.

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Mozart's Sonata in A, K.305, is one of a group of sonatas for violin and piano composed early in 1778 during Mozart's lengthy visit to Mannheim. His direct model was a set of violin sonatas by Joseph Schuster which were popular there; on October 6, 1777, he had sent a copy of the Schuster sonatas to his sister, commenting that they were "not bad" and promising to write some in the same style if he decided to stay on in Mannheim. It is likely that the example of the Schuster sonatas and also of Mozart's other model, Johann Christian Bach, motivated the two-movement form of all six sonatas. The set, including the sonata in A, was published in Paris in November 1778 as "Opus I" (though there was already another Mozart set in print with that number —publishers were not very careful about such matters then).

The printed title page followed the traditional formula of the time, identifying the sonatas as works for harpsichord or pianoforte "with the accompaniment of a violin," implying that the musical essence was contained in the keyboard part alone. But in these sonatas, Mozart's violin makes a bid for independence, and the two instruments are more evenly matched than they had been in Mozart's earlier works of this type; the musical phrases often require a balancing dialogue between the voices. In K.305, though, the keyboard assumes special prominence, especially in the last movement's theme and variations, where it is even given a variation all to itself.

On Saturday, April 24, 1784, Mozart wrote to his father:

> We now have here the famous [Regina] Strinasacchi of Mantua, a very good violinist. She has a great deal of taste and feeling in her playing. I am this moment composing a sonata which we are going to play together on Thursday at her concert in the theater.

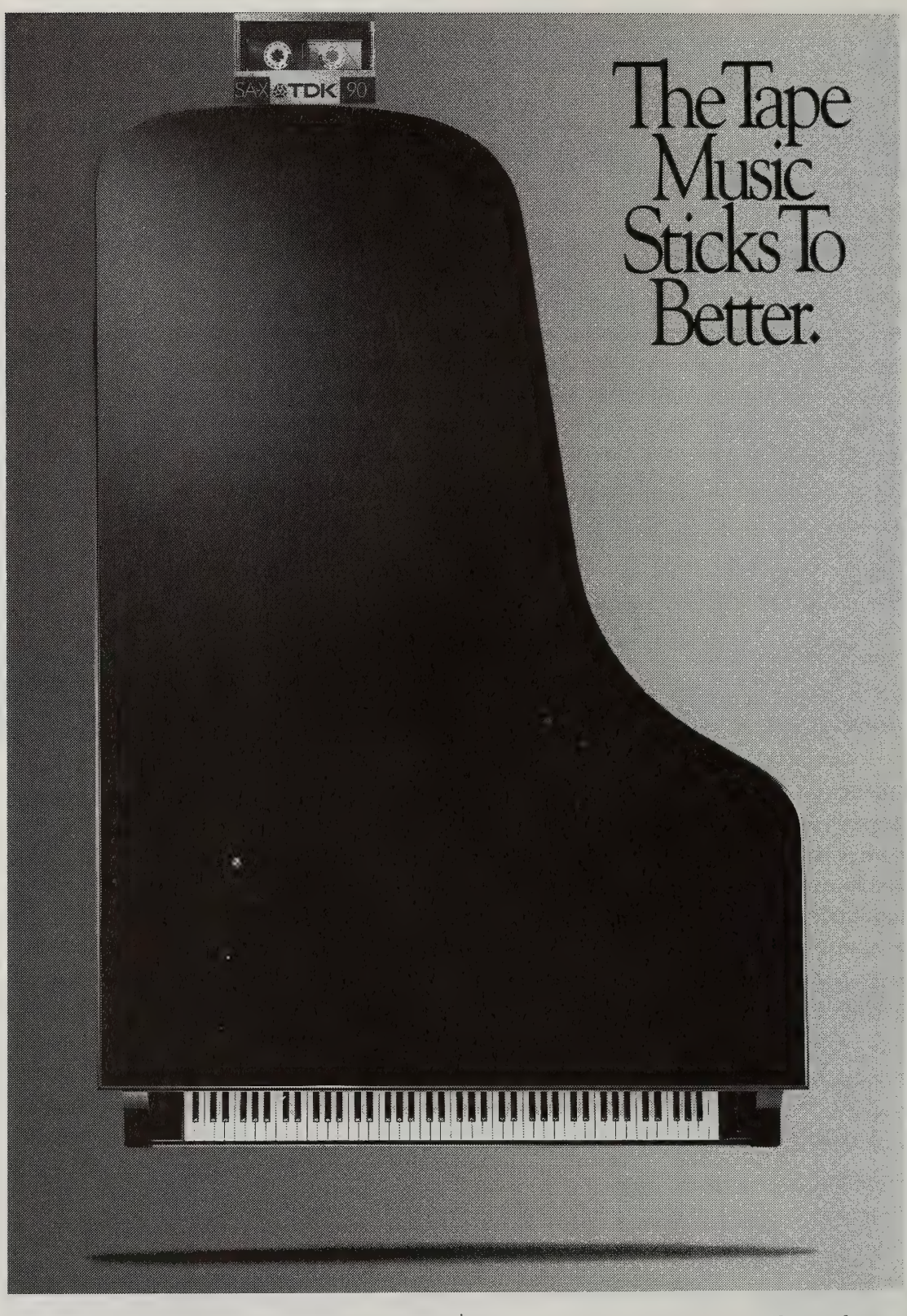
The work in question was his **Sonata in B-flat for violin and piano, K.454**. Evidently Mozart had only just begun the piece, which was to be performed five days later. By the day before the concert he had written out only the solo part; he played the piano part himself from memory, with only a blank sheet of music paper on the stand before him. Strinasacchi (1764-1823) was just twenty, but she had already completed training in Venice and Paris and had toured Italy from the age of sixteen. Several composers wrote sonatas for her, but there can be little doubt that Mozart's B-flat sonata was the finest of them all.

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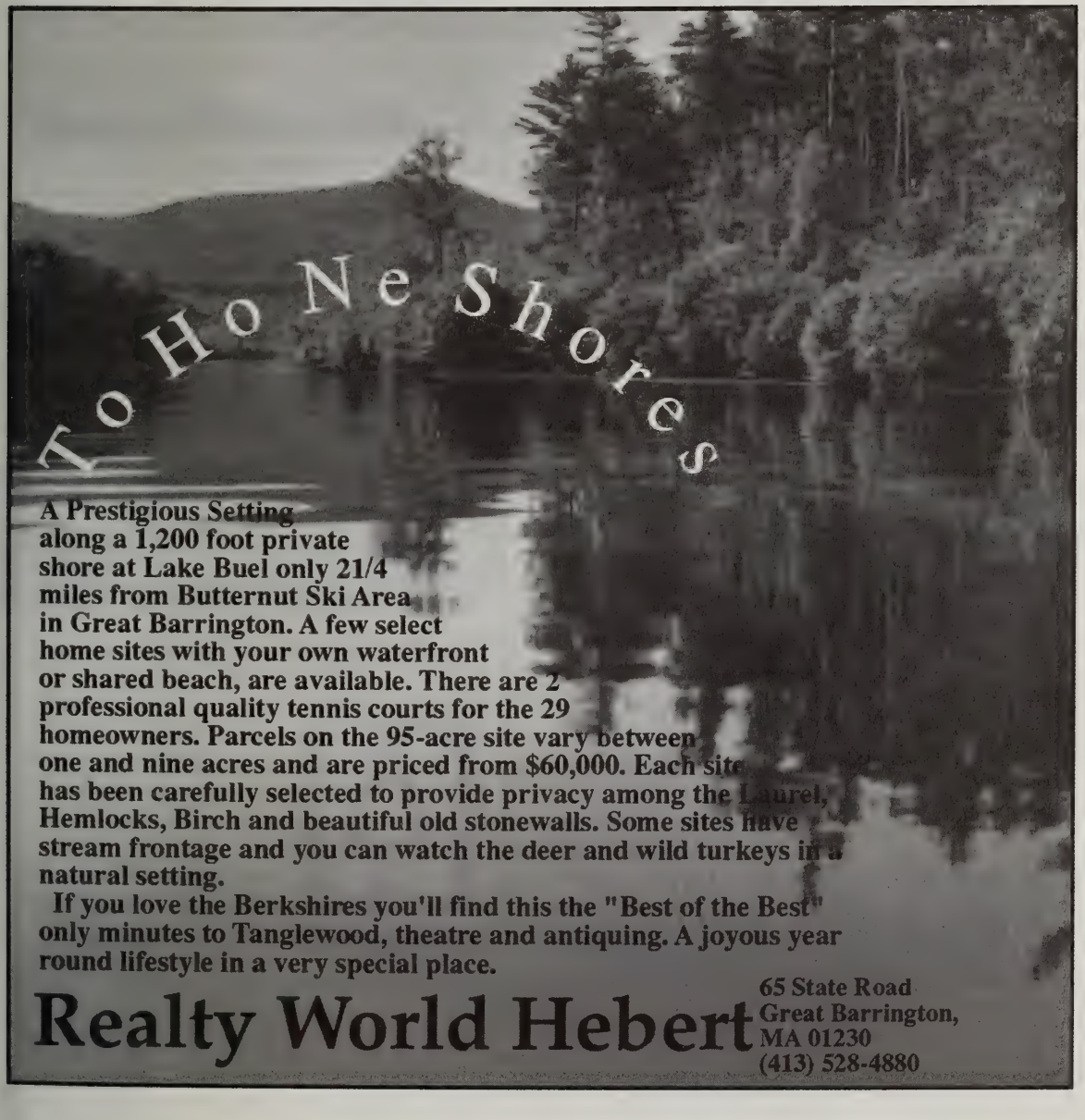
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It is among the most advanced works written to that time for the duo of violin and piano, which was still often a kind of stepchild, in that composers were still writing what was billed as a "sonata with violin accompaniment," so that the violin could be omitted entirely or added, if available, simply as an extra color. But this Mozart sonata gives the players complete equality, as in the sharing of responsibilities during the first Allegro. Sometimes one leads, sometimes the other, and often they are playing in thirds or sixths. Occasional jolts of harmonic surprise add a touch of spice. The slow movement, too, beautifully blends the demands of duo competition with lyric expression, and the rondo tune of the finale returns with charming surprises made still more agreeable by the playful alternating ideas.

The nickname of **Beethoven's Opus 47 violin sonata**—"*Kreutzer*"—immortalizes the wrong person. Beethoven originally dedicated the sonata to a brilliant twenty-four-year-old mulatto violinist, George Polgreen Bridgetower, son of an African father and a German or Polish mother, with whom the composer played the first performance, and whose playing he admired and recommended to others. But when the violinist and composer had a falling out—apparently over a woman, though no



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details are known—Beethoven changed his dedication, and the work was published with an inscription to a famous French violin virtuoso who, as far as is known, never played it.

The composition of Opus 47 began with the finale, which was actually intended to be the last movement of an earlier sonata, Opus 30, No. 1; but Beethoven decided that the movement was too brilliant for that work, so he reserved it for a later time. He sketched the remaining movements of the *Kreutzer* Sonata while also working on his oratorio *Christus am Ölberge* (*Christ on the Mount of Olives*) in early 1803, shortly before he met Bridgetower, but the work was not completed until the actual day of the performance, May 24, 1803. Only the finale had been professionally copied for the soloist. As Beethoven's amanuensis Ferdinand Ries recalled:

> One morning Beethoven summoned me at half after four o'clock and said: "Copy the violin part of the first Allegro quickly." (His regular copyist was otherwise engaged.) The pianoforte part was noted down only here and there in parts. Bridgetower had to play the marvellously beautiful theme and variations in F [the second movement] from Beethoven's manuscript at the concert, because there was no time to copy it.

Bridgetower himself recalled that he boldly inserted one change—virtuoso's prerogative—into the first movement, a change that seems to have had Beethoven's approval, though it did not appear in the printed score. After a slow introduction, the two instruments take off in a Presto phrase that comes to a stop on a fermata at the ninth measure; the phrase is then restated in a new scoring, and when the fermata arrives, the pianist plays a brief, cadenza-like arpeggio. Bridgetower recalled in his memoirs that, when that movement arrived in the repeat of the exposition, *he* played the arpeggios on the violin, in imitation of what he had heard Beethoven play the first time. The composer leaped up from the piano, embraced him, and cried, "Noch einmal, mein lieber Bursch!"—"Once again, my dear boy!" When it came to the performance, Beethoven simply held the C major chord at the repeat and let Bridgetower play the little cadenza. This treatment of the passage, however, was not the one Beethoven finally published.

The *Kreutzer* Sonata is one of the first great violin sonatas expressly designed, in breadth of scope and virtuosic fireworks, for public performance in a concert hall. Prior to this time, chamber music—and the violin sonata in particular—was considered something for home consumption, with musicians playing either for their private enjoyment or for the entertainment of a small group of guests. But a piece to be played in a hall seating hundreds of listeners requires a totally different scale of projection, and the *Kreutzer* Sonata is one of the earliest works to respond to the rise of public concerts of chamber music. In this respect it corresponds to Beethoven's *Razumovsky* string quartets, Opus 59, and to the *Waldstein* and *Appassionata* piano sonatas, Opera 53 and 57 respectively, in recognizing the changing audience for chamber music and the changing circumstances of performance.

—Steven Ledbetter



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Violin Concerto in D, Opus 61
Allegro ma non troppo
Larghetto
Rondo: Allegro

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NOTES

Ludwig van Beethoven
Overture to Goethe's *Egmont*, Opus 84

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. His Egmont *music was commissioned for the Court Theater in Vienna by its director, Joseph Hartl von Luchsenstein, in October 1809 and was completed the following spring. The first performance of the overture took place in Vienna on June 15, 1810. The first American performance of the overture took place at New York's City Hotel at a "concert of Joseph Herrmann" on April 2, 1825. Georg Henschel led the first BSO performance in December 1881. Serge Koussevitzky led the orchestra's first Berkshire Festival performance in August 1936 and the first Tanglewood performance in August 1940. Seiji Ozawa led the most recent Tanglewood performance in June 1985. The score of the overture calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

Goethe completed his historical tragedy *Egmont* in 1788 while on tour of Italy. The historical count Egmont was the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands when he was treacherously seized by the Duke of Alba and executed in Brussels on June 4, 1568. In the closing scene of Goethe's drama (which treats the facts of history with great freedom) Egmont is in prison, awaiting execution. He sees a vision of Freedom, in the likeness of his sweetheart Klärchen, and awakens emboldened to address his countrymen with heroic words before being taken to execution, ending, "And to save all that is dearest to you, fall joyously, as I set you an example." The author called for music almost throughout this scene, first during Egmont's vision and then breaking in again immediately after his last words as the curtain falls with what Goethe called a "victory symphony."

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theater to prepare the incidental music called for by Goethe. The production opened May 24, 1810, but although Beethoven had several months' notice, he had not managed to finish the overture in time; it was added to the performance on June 15. Here the composer found a dramatic subject that he was in tune with as rarely before or after. Perceiving the conflict between Alba and Egmont as the clash of wills between evil and good, he produced music of great force. Most of

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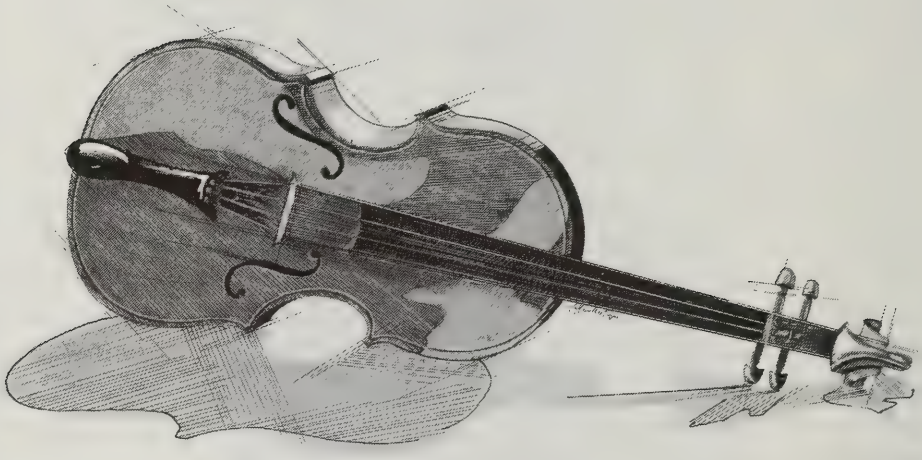


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the overture uses no musical material from the incidental music to the play itself, but for the coda Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming at the end of the usually somber thematic material from the main part of the overture, it arouses a terrific sense of victory.

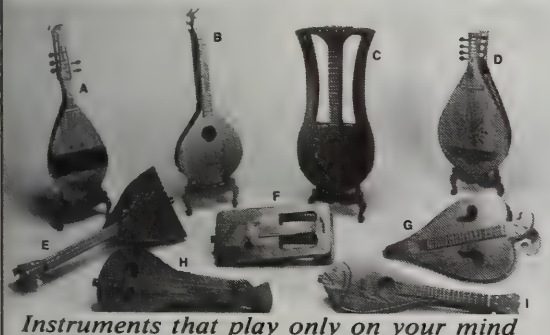
—Steven Ledbetter

Ludwig van Beethoven
Violin Concerto in D, Opus 61

Beethoven completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on December 23 that year. Violinist August Fries played the first movement only with the Mendelssohn Quintette Club at the Boston Melodeon on November 22, 1853, and the first complete performance in America was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on December 21, 1861. Louis Schmidt, Jr., was soloist for the first Boston Symphony performances in January 1884, under Georg Henschel's direction. Albert Spalding was soloist for the orchestra's first Tanglewood performance, in August 1940 under Serge Koussevitzky's direction. Pinchas Zukerman was soloist for the most recent Tanglewood performance, in July 1989 under Andrew Davis's direction. In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. At this performance, Itzhak Perlman plays the cadenzas by Fritz Kreisler.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the

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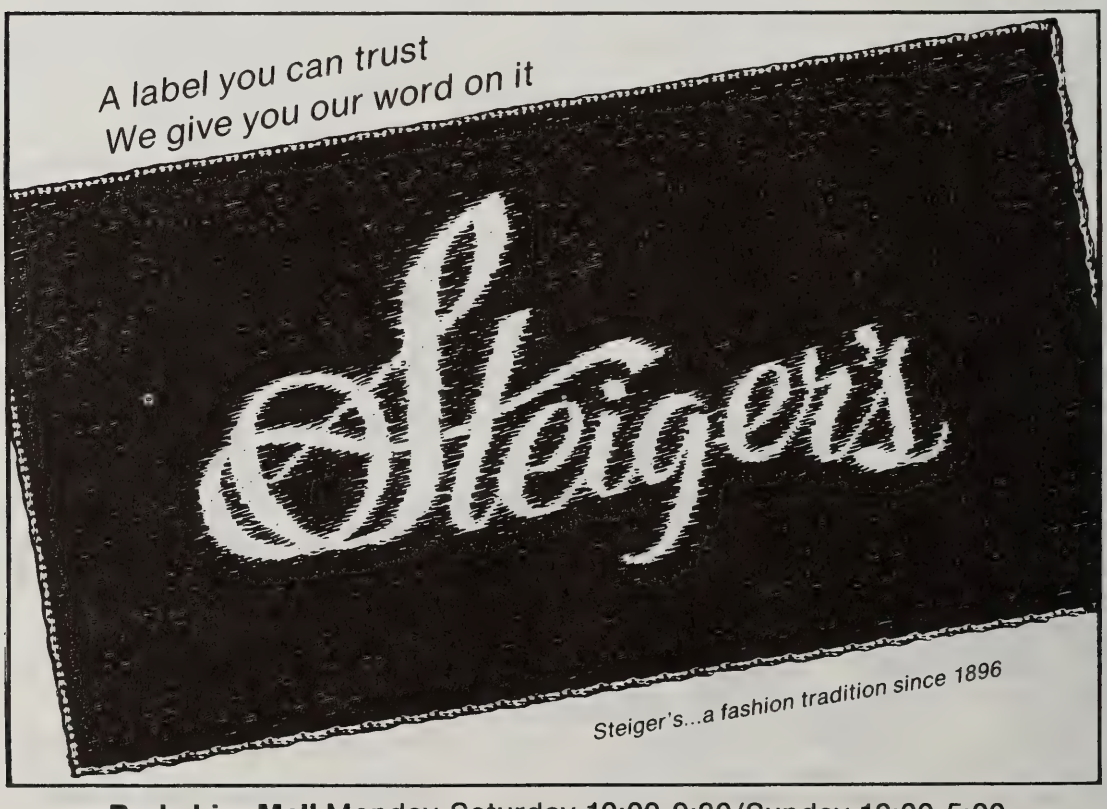


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meantime a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless reflect the particular abilities of Franz Clement, the violinist for whom it was written. Like Mozart and Beethoven before him, Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, and as early as April 11, 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off throughout Europe, beginning with a three-year tour of South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland, Frankfurt-am-Main, and Prague. During this time, the boy carried with him a leather-bound volume that he kept as a record of his journey and in which appear the signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials, conductors, and composers, including



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J.P. Salomon and Franz Joseph Haydn; the violinist Giovanni Battista Viotti; Antonio Salieri, arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."

It is for his somewhat later association with Beethoven that Clement's name is best-known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concert-master of Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions (on another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide). Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere on December 23, 1806, a concert that also included music of Méhul, Mozart, Cherubini, and Handel: Clement reportedly performed the solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down.

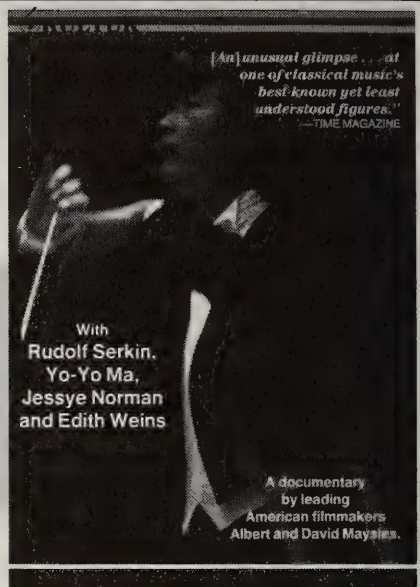
Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of January 8, 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on May 27, 1844, Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more fre-



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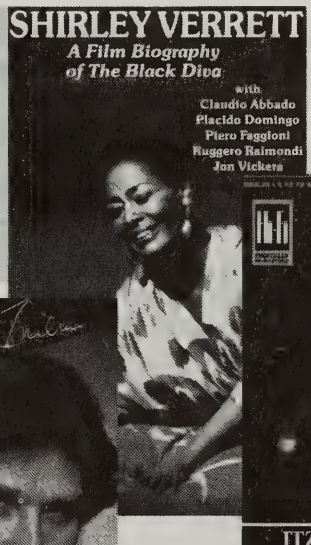
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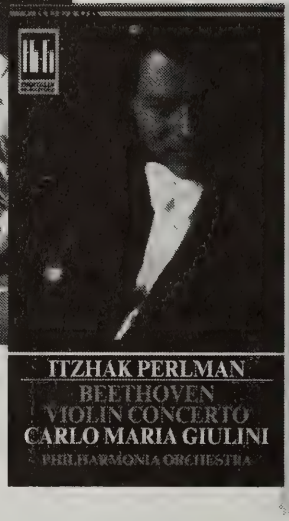
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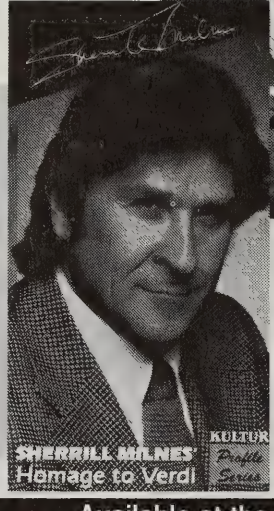
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quently used. Itzhak Perlman plays the Kreisler cadenzas at this performance.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something that we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the

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opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and forte, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the Larghetto; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel

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Ludwig van Beethoven
Symphony No. 5 in C minor, Opus 67

Beethoven began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on December 22, 1808. The first documented American performance was given by Ureli Corelli Hill with the German Society of New York at the Broadway Tabernacle in New York on February 11, 1841. Georg Henschel led the first BSO performance of Beethoven's Fifth Symphony in December 1881, during the orchestra's first season. Serge Koussevitzky led the orchestra's first Tanglewood performance in August 1937 and Seiji Ozawa the most recent Tanglewood performance in June 1985. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

In the years just after 1800, Beethoven was repeatedly invited to take part as performer and composer in concerts intended to raise money for charitable purposes. After performing three times in such concerts, he was given the free use of the Theatre-an-der-Wien for a concert of his own on December 22, 1808. The program that night consisted entirely of Beethoven's own works in their very first performances. The evening began at 6:30 p.m. with the Sixth Symphony, followed by the concert aria *"Ah! perfido,"* two movements from the Mass in C, and the Fourth Piano Concerto (with the composer himself as soloist) on the first half. After intermission the audience heard for the first time the Fifth Symphony, a piano fantasy improvised by the composer, and the Choral Fantasy. The last piece did not end uintil 10:30!

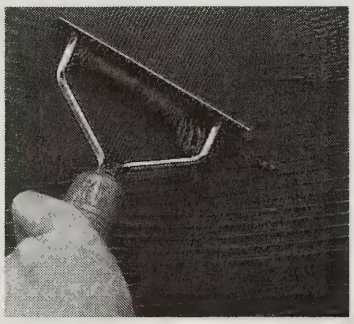
Four hours of brand new music is a challenge to the attention span of the most dedicated music lover, even in a day when concerts normally ran longer than they do today. One listener commented later that he had "experienced the truth that one can have too much of a good thing—and still more of a loud one." With a concert of such length, it is not surprising that most of the critical reviews and reminiscences dwelt on the one real catastrophe of the evening, when the orchestra fell apart in the middle of the Choral Fantasy and the whole piece had to be started over.

Thus, the most important and influential reaction to the Fifth Symphony did not come until a year and a half later, when a review of another performance was printed in the prestigious *Allgemeine musikalische Zeitung*, a journal that had never been wholly pro-Beethoven. But in this case the reviewer was the famous writer E.T.A. Hoffmann (whose wide-ranging talents included competence as a composer). His enthusiastic appraisal of the Fifth Symphony as a landmark in the history of music was largely responsible for a new critical perception of Beethoven. To Hoffmann,

> Music unlocks for man an unfamiliar world having nothing in common with the external material world which surrounds him. It is a world where he forgets all feelings which he could define for another in order to surrender himself to the inexpressible.

In this world, where Haydn and Mozart already towered as the "creators of modern instrumental music," Beethoven was a colossal new figure. In Hoffmann's ecstatic prose description of the new symphony (the progenitor of reams of such romantic interpretation throughout the nineteenth century and even beyond),

> Radiant beams shoot through the deep night of this region, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy all within us except the pain of endless longing—a longing in which every pleasure that rose up amid jubilant tones sinks and succumbs. Only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our







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breasts with a full-voiced general cry from all the passions, do we live and are captivated beholders of the spirits.

The overwhelming energy and expressive richness of the C minor symphony left early audiences stupefied or exhilarated. They still do. Even among people who have never attended an orchestral concert, the opening phrase can conjure up the very idea of Symphony, much as the question "To be or not to be?" conjures up not only the indecisive Prince of Denmark but all of Shakespeare. Inevitably, with so popular a work, the question is asked: What does it mean? Beethoven's own answer, to one of the many curious persons who asked him, over the years, what his music was all about, was "Thus Fate knocks at the door." Here, as in other, similar cases, Bethoven was no doubt seizing a ready *bon mot* to satisfy a casual acquaintance. And, as such things go, this one is certainly more appropriate than some of the explanations with which he fobbed off unmusical pests. The notion of Fate, and the self-evident struggle that takes place in the four movements of this powerful score have resulted in a century's overlay of other notions, too—most widespread during World War II, when the coincidence of the opening four notes of the symphony corresponding rhythmically to the Morse code for "V" and the ubiquitous "V for Victory" gesture of Winston Churchill turned Beethoven's Fifth almost overnight into the "Victory Symphony."

But the "victory" that has thus been superimposed on this score is, in fact, inherent in the music itself, predicated on ideas worked out in purely abstract musical ways—this is perhaps what so excited Hoffman, and this aspect of the score grips us today no matter how many times we have heard it. Beethoven's sense of the struggle, and his vision of the final victory, grew over a period of years as he kept returning to his sketchbooks to develop his ideas nearer and nearer to fruition. After noting the first sketches about 1804, Beethoven first wrote the Piano Concerto No. 4. When he returned to the C minor symphony, he worked out its details at the same time that he was working out the Sixth as well. These two symphonies, composed together, inhabit totally different musical universes—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. In one respect only do the two symphonies reveal their simultaneous composition: Beethoven was experimenting with links between movements here, and in both of these symphonies—as never before and never again—he composed a carefully plotted transition linking the last two movements. It is characteristic of him that the transitions move in opposite direc-

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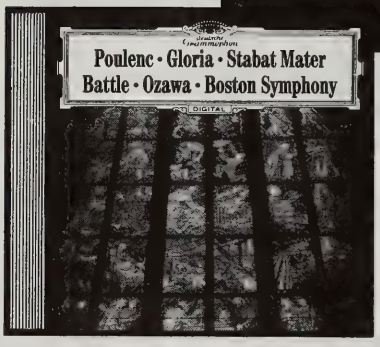
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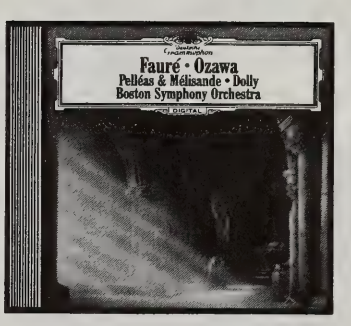


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tions, as if to show that he is capable of doing it both ways. In the Fifth, the transitional passage links the ghostly scherzo to the blazing glory of the finale, thus moving from soft to loud and gradually building to a level of almost unbearable tension; in the Sixth, it carries the listener from the fortissimo terrors of the storm to the joyful song that follows, hence from loud to soft and from tension to relaxation. The decision to write a transition at all came at a fairly late stage in the composition and marks a shift from the traditional center of gravity for a symphony from the weighty first-movement sonata form to a still more potent finale (rather than the sort of witty-epigrammatic rondo-sonatas that Haydn had preferred in his finales).

Is it possible, at this late date, to listen to Beethoven's Fifth not as if it were the most familiar of symphonies, but rather as if it were brand new? Listen to the first four notes, followed by their immediate and slightly varied echo—and try to guess how to continue. That four-note figure clearly assumes great importance from the outset, but the more we hear of it the more we marvel: this little musical atom is not a theme in itself; it is the rhythmic foreground to an extraordinarily long-limbed melody—a polymer, to continue the chemical analogy—made up of a surprising chain of four-note atoms. Our ears hear a long phrase, but no one in the orchestra actually plays it: following the first two full-orchestra statements, the second violins contribute four notes before being overlapped by the violas, who in turn are superseded by the first violins, and so on. The growing, tensely climbing phrase is an aural illusion. The rapid interplay of orchestral sections, a constantly boiling cauldron in which each has its own brief say before yielding to the next, lends a dramatic quality to the sound of the orchestra from the very opening measures, a sense of the theatrical that needs no programmatic description to become evident.

The drama in the Fifth Symphony is a musical one: how to achieve a coherent and fully satisfying conclusion in the major mode to a symphony that begins in the minor. In most minor-key symphonies written before this one, the major-key ending was expected, conventional, achieved without struggles or doubts. But throughout the four movements of this symphony, C major keeps appearing without ever quite exorcising the haunting sense of C minor until the end of the last movement. In the opening Allegro, the C major appears right on schedule where it is conventionally expected—at the recapitulation of the secondary theme. But instead of continuing in that vein, the lengthy coda goes on—in C minor—to assert that we have, as yet, no



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triumph, only continued struggle. In the Andante, Beethoven keeps moving with a surprising modulation from the home key of A-flat to a bright C major, reinforced by trumpets and timpani. But that C major idea is never once allowed to come to a full conclusion; rather, it fades away, shrouded in harmonic mists and sustained tension. The very unjoking scherzo (in C minor) turns to C major for a Trio involving some contrapuntal buffoonery, but the fun comes to an end with a hushed return to the minor-key material of the opening. It is here that we begin to approach the light, moving through the darkness of the linking passage between the movements to a glorious sunburst of C major opening the finale—but we have not yet reached the major mode permanently. The scherzo and the tense linking passage are recalled just before the recapitulation (to provide another shift from gloom to bright day); only then are we at last fully confirmed in C major. And as if to celebrate this achievement, Beethoven even enlarges his orchestra with the addition of a piccolo on the top and three trombones on the bottom—the first time either instrument appeared in the symphonic repertory—so that his success can sound even more resonantly. An extended coda—an extraordinary peroration in C major—needs to be as long as it is because it is not just the conclusion of the last movement, but rather of the entire symphony, culminating a demonstration of unification on the very grandest scale to which virtually every composer since has aspired, though few have succeeded.

—S.L.

ARTISTS

Itzhak Perlman



Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty" in 1986. Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on the "Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Leventritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In November 1987 he joined the Israel Philharmonic for concerts in Warsaw and Budapest, marking the first performances by that orchestra and soloist in Eastern bloc countries. In April and May 1990 he joined the Israel Philharmonic for its first visit to the Soviet Union. Mr. Perlman's recordings for EMI/Angel, Deutsche Grammophon, Sony Classical/CBS Masterworks, London/Decca, and RCA include numerous Grammy-winners. Recent releases on EMI/Angel include the unaccompanied sonatas and partitas of J.S. Bach, a tribute to Jascha Heifetz, and concertos by Beethoven, Shostakovich, and Glazunov. Mr. Perlman's vast repertoire encompasses all the standard violin literature as well as music by contemporary composers, whose efforts he has championed. *Newsweek* featured Mr. Perlman with a cover story in 1980; in 1981 *Musical America* honored him as "Musician of the Year." He has been awarded honorary degrees by institutions including Harvard, Yale, and Brandeis universities, Yeshiva University, and Hebrew University in Jerusalem. He has entertained and enlightened millions of viewers through his television appearances. His presence on stage, on camera, and in personal appearances speaks eloquently on behalf of the handicapped and disabled; his devotion to their cause is an integral part of his life. Mr. Perlman lives in New York with his wife Toby and their five children. His association with the Boston Symphony Orchestra dates back to 1966 and 1967, when he performed and recorded with the orchestra

under Erich Leinsdorf's direction. His recording of the Berg and Stravinsky concertos with Seiji Ozawa and the BSO for Deutsche Grammophon won the 1981 Grammy for Best Classical Performance; he has also recorded concertos of Robert Starer and Earl Kim with Mr. Ozawa and the orchestra, for EMI/Angel. Mr. Perlman has performed regularly with the orchestra since 1978, including annual appearances at Tanglewood since 1984.

Emanuel Ax



Pianist Emanuel Ax's career has brought prestigious prizes, performances with virtually every major symphony orchestra, countless recitals throughout the world, and many successful recordings. His regular festival appearances include the BBC Proms, Blossom, Edinburgh, the Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Mr. Ax captured public attention in 1974 when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize four years later. An RCA recording contract followed, and many of his more than twenty albums became best-sellers and won top honors. Early in 1987 he became an exclusive CBS Masterworks (now Sony Classical) recording artist; his debut album was a collection of Chopin scherzos and mazurkas. Recent releases have included Haydn sonatas, and the cello sonatas of Britten and Strauss with Yo-Yo Ma. Devoted to performing chamber music, Mr. Ax performs duo-recitals with Yo-Yo Ma each season; their recordings of the Brahms and Beethoven sonatas earned Grammy awards in 1985 and 1986. He is frequently heard in trio with Mr. Ma and Young Uck Kim, and in recent seasons he has also collaborated with Mr. Ma and Isaac Stern. Mr. Ax has recently turned his attention toward twentieth-century music, performing works by Tippett, Henze, Copland, and Schoenberg; during the summer of 1988 he premiered Joseph Schwantner's recent Piano Concerto with Leonard Slatkin and the St. Louis Symphony at the International Festival of the Performing Arts at Lincoln Center. During the 1989-90 season, Mr. Ax joined Isaac Stern, Yo-Yo Ma, and other artists at Japan's Suntory Festival in various chamber music configurations; another special project included performances of the Brahms piano quartets with Messrs. Stern, Laredo, and Ma, which they recorded for Sony Classical. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His only piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax lives in New York with his wife, pianist Yoko Nozaki, and their two children. He has appeared regularly with the Boston Symphony Orchestra since August 1978, most recently for subscription concerts this past April.



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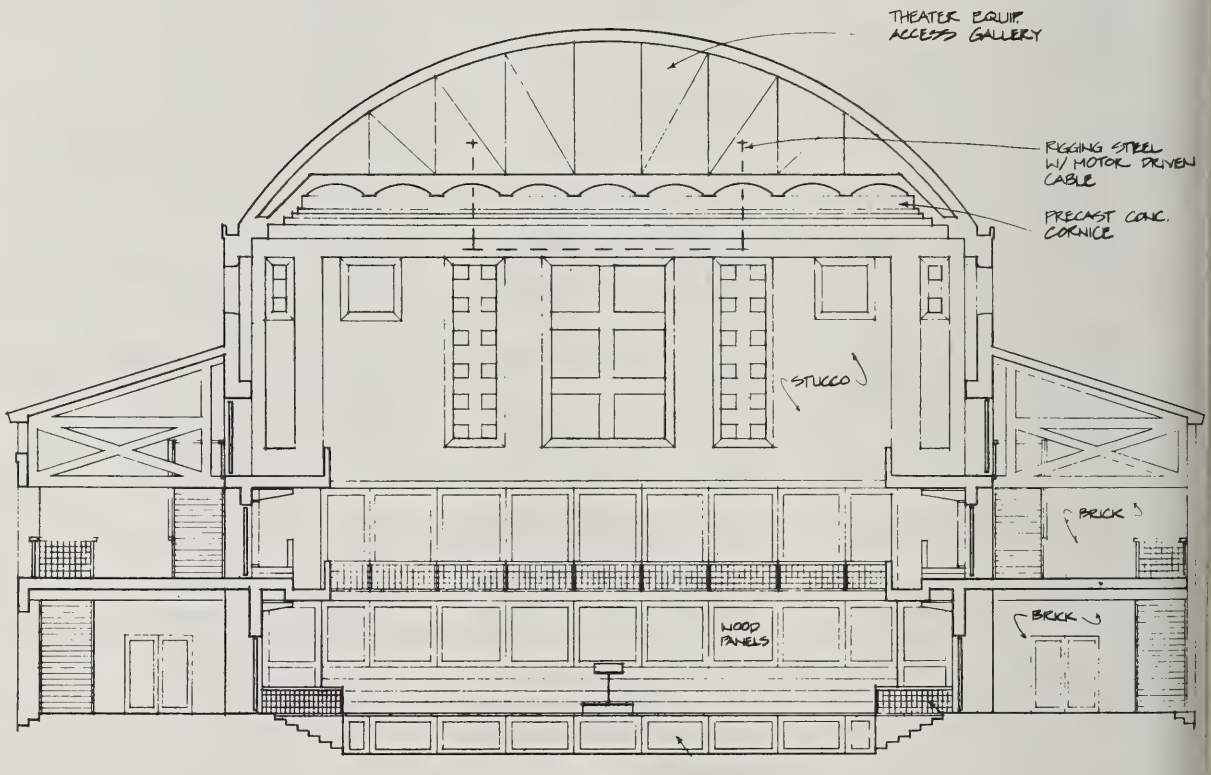
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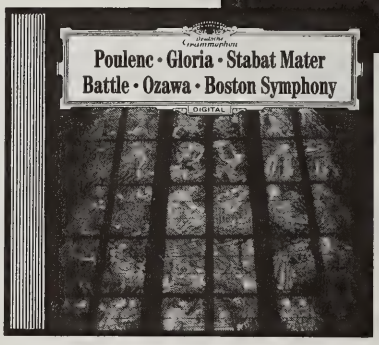
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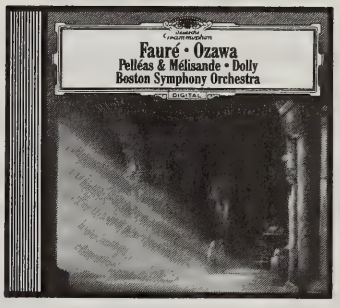


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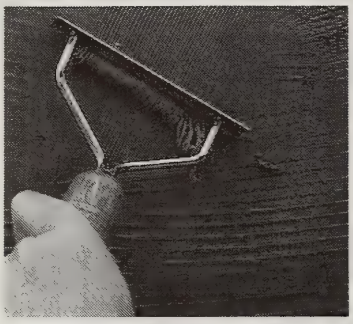
with RICHARD STOLTZMAN, clarinet

ZEMLINSKY — String Quartet No. 4, Opus 25
Präludium. Poco Adagio
Burleske. Vivace
Adagietto. Adagio
Intermezzo. Allegretto
Theme with Variations (Barcarole). Poco Adagio
Finale-Double Fugue. Allegro molto, energico

BEETHOVEN — String Quartet in C, Opus 59, No. 3, *Rasumovsky*
Introduzione. Andante con moto—Allegro vivace
Andante con moto quasi Allegretto
Menuetto: Grazioso
Allegro molto

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MOZART — Quintet in A for clarinet and strings, K.581
Allegro
Larghetto
Menuetto
Allegretto con Variazioni







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Notes

For some years **Alexander Zemlinsky** remained completely unknown or else cast into the shadows by the dominance of his sometime pupil, Arnold Schoenberg. But performances and recordings have begun to bring to light this imaginative and expressive composer of the last years of Vienna's musical hegemony. A native Viennese, born in 1871, Zemlinsky showed his musical talents early, and by age thirteen he had entered the conservatory at the Gesellschaft der Musikfreunde. By 1890 he finished his piano studies officially ranked as "the best pianist at the Conservatory" and then continued work in composition for two more years. He attained renown in Vienna, then in Prague, where he was the director of the opera company from 1911 to 1927, following that with the directorship of the Kroll Opera in Berlin until 1933, when he fled home to Vienna. In 1938 he fled once again, via Prague, to the United States; there he lived out his last few years. He died in 1942 virtually penniless and unknown. Yet the accidents of his political fortunes had one lucky result: Zemlinsky's manuscripts ended up not in Vienna (where they might have been destroyed by the Nazis before the war was over) but in the Library of Congress.

Zemlinsky wrote in virtually every musical form from small songs and chamber pieces to operas and symphonies. In a Vienna that was sharply divided between the "Wagnerians" and the "Brahmsians," Zemlinsky followed his piano teacher Anton Door into the Brahms camp. Door had founded the "Wiener Tonkünstlerverein" (Viennese Musicians' Society) with Brahms as honorary president. Zemlinsky joined the society in 1893 and began to make his mark as composer and pianist. This is where a number of his chamber music works had their first performance. When, in 1896, the Hellmesberger Quartet played a string quartet of Zemlinsky's, the young composer had a chance to become much better acquainted with Brahms. The following year his Trio for clarinet, cello, and piano took third prize in a competition for new chamber works with wind instruments. Brahms wrote to his publisher Simrock, commenting, "I can equally recommend the man and his talent."

If the First Quartet shows the influence of Brahms, Zemlinsky's Fourth and last contribution to the genre reflects his friendship with Alban Berg, in whose memory it was conceived. Berg had died on Christmas Eve 1935, shortly before Zemlinsky began the Fourth Quartet. In his manuscript (though not in the printed score), Zemlinsky called this composition a "suite"—a title that inevitably recalls Berg's *Lyric Suite* for



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string quartet, which—like Zemlinsky's work—is made up of six movements grouped in three pairs and linked by thematic allusions. (Berg, in fact, had quoted a theme from Zemlinsky's *Lyric Symphony* in his own *Lyric Suite*.) Zemlinsky's quartet contains three pairs of movements in a slow-fast relationship, with contrasting moods and effects, building to the climactic energy of the fugal finale.

A Viennese composer writing a quartet in C major with a slow introduction featuring mystifying and dissonant suspended harmonies cannot fail to call up the ghost of Mozart; and **Beethoven**'s Opus 59, No. 3, does indeed recall the so-called *Dissonant* Quartet of the earlier master, at least in its opening measures, which play musical puns with Beethoven's favorite chord of ambiguity, the diminished seventh. The Allegro vivace gets underway with a two-note rhythmic figure consisting of pickup and downbeat rising stepwise, a figure that becomes nearly ubiquitous in the movement to follow. The chords that support this figure punctuate interjections by the first violin taking off in solo flight. (The concerto-like flashiness of some of the soloistic writing calls to mind the fact that Beethoven was heavily involved in the composition of concertos immediately before and after the Opus 59 quartets: the Third through Fifth piano concertos, the Violin Concerto, and the Triple Concerto all appeared within a year or two on either side.)

The slow movement, in A minor, though not too slow (Beethoven modifies the marking Andante con moto with the addition specification "quasi Allegretto"), is filled with soulful "Russian" qualities, perhaps to make up for Beethoven's failure to include a Russian folk song in this score, as he had done with the other two works in this set dedicated to a Russian nobleman. In any case, the hints of modal themes and scales in this extended movement may very well have been his idea of what Russian folk music sounded like. By way of contrast, the movement that follows is unexpectedly a Minuet, squarely phrased, a decidedly old-fashioned genre employed here as a buffer between the somber, heavily minor-key weight of the slow movement and the vigorous energy of the finale.

The last movement is one of Beethoven's most vigorously pushy, even hectoring quartet movements, built on a racing, somewhat repetitious fugato designed to return at the recapitulation enriched by the addition of a new counterpoint. The emphatic buildup to climaxes (sometimes rudely undercut, other times allowed to grow to com-

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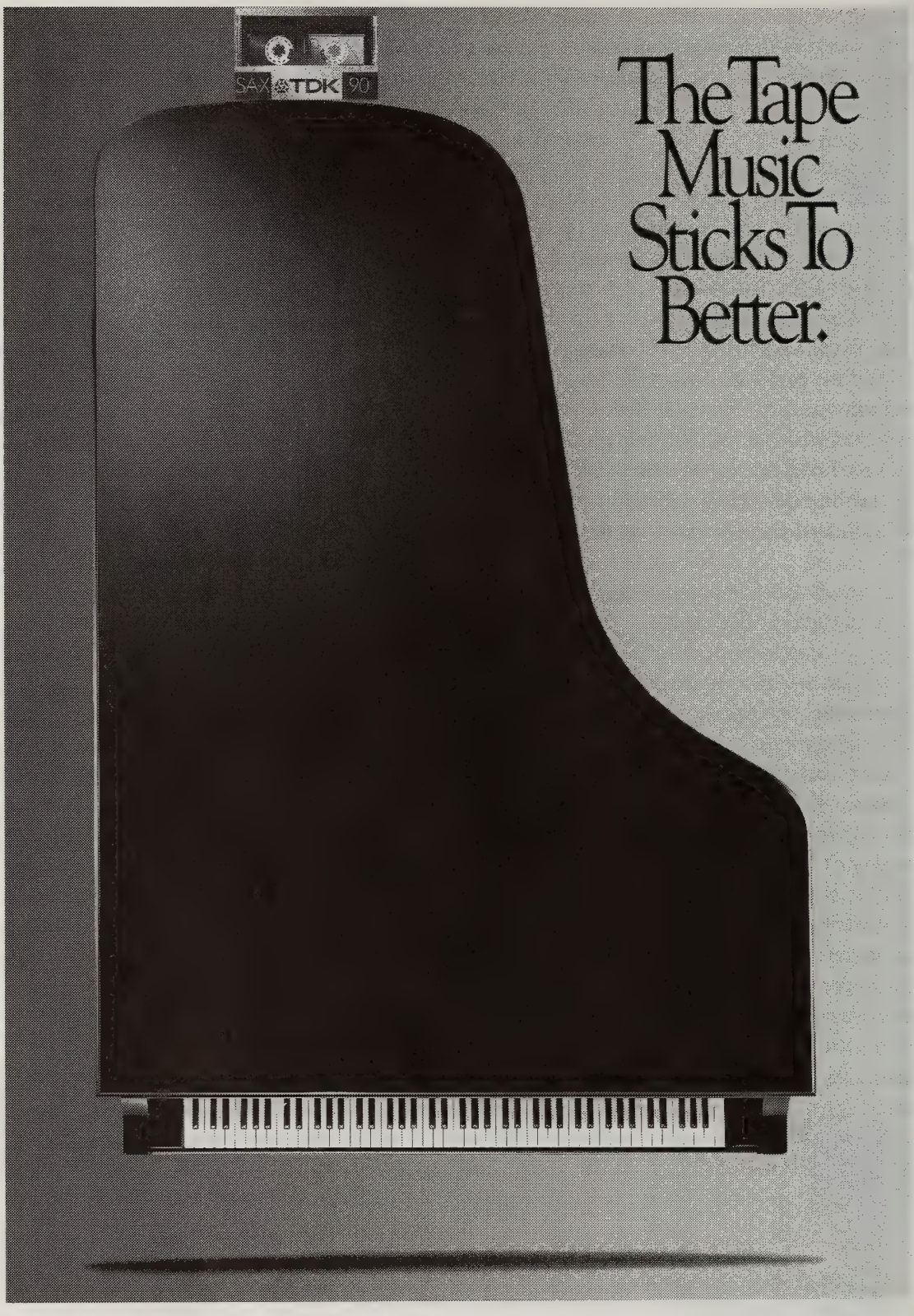
pletion) obviously recalls the triumphant C major conclusion of another work of those years—the Fifth Symphony. Here, as elsewhere in his quartet output, Beethoven strains the rhetorical possibilities of the medium to the limit to close in a burst of glory.

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets (*clarini*) of the Baroque era; and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high *or* low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to **Mozart**, who wrote for his friend, clarinetist Anton Stadler, music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: the *Kegelstatt* Trio, K.498, in 1786, the present quintet, in 1789, and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

In his earlier chamber works matching flute or oboe with stringed instruments, the color of the woodwind instrument virtually forces Mozart to write in a *concertante* style, i.e., the wind instrument *opposed* to the strings. But he had learned in the trio, K.498, how elegantly the clarinet could blend with a viola in the middle of its range, and this evidently suggested a rather different treatment of the wind instrument when he came to write the Clarinet Quintet three years later. The quintet, which Mozart himself called "Stadler's Quintet," was completed on September 29, 1789; Stadler, of course, played the first public performance, on December 22 that year, with Mozart taking part on the viola; it was a benefit concert given in Vienna by the Society of Musicians for the benefit of widows and orphans.

From beginning to end the quintet celebrates that particular passion for sheerly beautiful sound that Mozart cultivated in his last years. At the same time he exploits with rare efficacy the special characteristics of the clarinet, from its shimmering arpeggios in the development section of the first movement to the large skips in the first variation of the finale. At the same time, although the clarinet prominently characterizes the piece, Mozart does not let it dominate the proceedings entirely. The first Trio in the third movement is for strings alone in a pure quartet character, strikingly varied then by the dialogue between first violin and clarinet in the second Trio. This work, like the Clarinet Concerto that followed, is one of Mozart's autumnal scores, and it exercised (especially in the Larghetto movement) a strong influence on a similarly elegiac clarinet quintet by a later master—Johannes Brahms.

—Steven Ledbetter



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LUCIA LIN, violin
MICHAEL ZARETSKY, viola
RONALD FELDMAN, cello
EMANUEL AX, piano

GRIEG — Violin Sonata No. 3 in C minor, Opus 45
- Allegro molto ed appassionato
- Allegretto espressivo alla Romanza—
 Allegro molto—Tempo I
- Allegro animato

SCHUMANN — Quintet in E-flat for piano and strings, Opus 44
- Allegro brillante
- In modo d'una Marcia. Un poco largamente—
 Agitato
- Scherzo molto vivace
- Allegro, ma non troppo

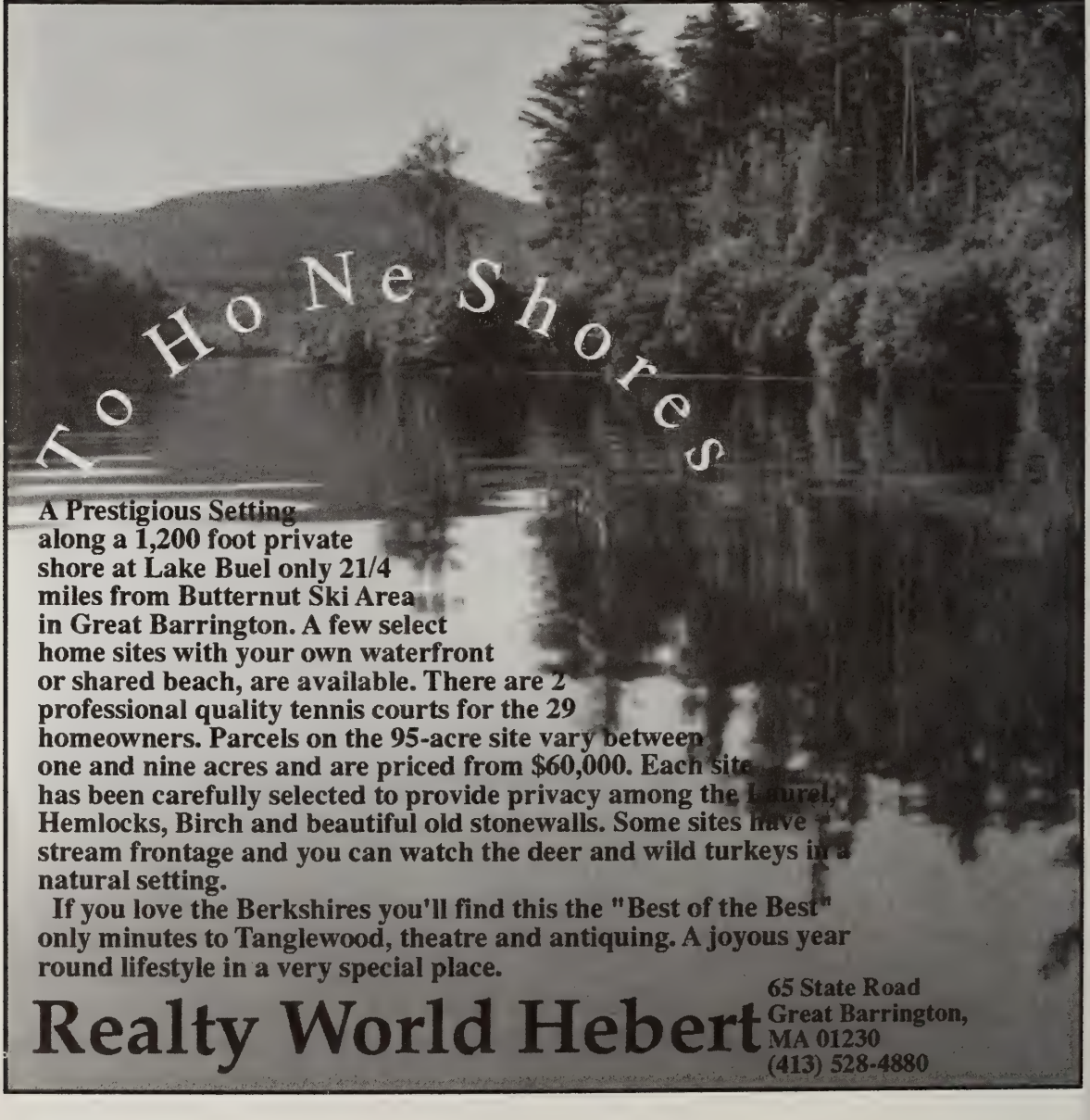
Emanuel Ax plays the Steinway piano.

Notes

Grieg left only a small body of chamber music. As a miniaturist whose greatest gifts lay in the creation of melodies and fresh harmonizations, he found the classical and architectural orientation of chamber music difficult to approach. His first two violin sonatas (composed when he was in his early twenties) enjoy a fertile melodic invention that, to a considerable degree, overcomes the limitations of his formal sense. By his mid-thirties, Grieg was aware of the difficulties he faced, and he paid particular attention to what he described as "breadth, soaring flight, and above all resonance for the

instruments for which it is written." The chief technical achievement of his string quartet is a strong sense of motivic cohesion, and this element remained important in his late chamber works, particularly the last, his third violin sonata, composed in 1886-87. The outer movements are quite bold in their treatment of sonata structure, and the first movement is marked by a thematic concentration that Grieg never achieved elsewhere. The slow movement, cast in a modified ABA pattern, opens with a gently lyrical melody of folksong cast. Grieg contrasts this with a vigorous Allegro molto tune that foreshadows "*Puck*" from the composer's tenth volume of *Lyrical Pieces* for the piano. The finale provides a lively conclusion of considerable power and virtuosity.

Schumann wrote this quintet early in the fall of 1842, his "chamber music year." He had just finished the three string quartets, Opus 41, and was soon to turn to the Piano Quartet, Opus 47. Both the string quartet and piano quartet genres had notable histories, going back to the classical works of Haydn and Mozart, but the piano quintet was an entirely new medium, created singlehandedly by Schumann with this, his one contribution to it—and his most popular work of chamber music. But clearly the combination of piano and string quartet had its attractions, for he was soon followed



by other composers in many countries: Brahms and Reger in Germany, Dvořák in Bohemia, Franck and D'Indy in France, Chadwick, Foote, Beach, and Farwell in America, Elgar in England, and Shostakovich in Russia.

Up until 1840, Schumann had composed entirely for the piano, and almost entirely in miniature. He always found it something of a strain to think in the large-scale terms necessary for a symphony or a major work of chamber music, but in this quintet he succeeded in reconciling the demands of form and expression as rarely before or after. He was, of course, completely at home with the piano, which was his own instrument, but he also gave the string parts beautiful and expressive things to do, though at times they are almost symphonic in character.

The first movement grows from an upward-leaping, energetic theme that is related by distinct family resemblance to most of the remaining ideas of the movement, including the lyrical piano afterthought that becomes the transition theme and generates in its turn the secondary theme of the movement. The piano functions as forceful leader, but also as subdued accompanist; during the development section the piano tosses off vigorous speeded-up motives from the opening idea against slower-moving chords in the strings, producing a gradual rotation through the tonal universe before rolling around to the tonic and the recapitulation.

The C minor funeral march of the slow movement was probably inspired by Beethoven. Dotted rhythms, played softly but clearly marked with moments of silence between the chords, create a hushed and expectant atmosphere. A lyrical Trio in C major provides contrast of mood, but fails to prepare us for the dramatic surprise of the second Trio, in a stormy F minor against which the viola attempts to recall the funeral march; the minor mode yields to F major for a new statement of the lyrical first Trio, now especially sweet for having followed such an outburst. The funeral march itself returns with a dying fall and longer periods of silence, recalling the Beethoven of the *Eroica* Symphony and the *Coriolan* Overture. The dramatic turn of the second Trio was an afterthought, suggested to Schumann by Mendelssohn, who sight-read the piano part in a private performance held in December 1842 (deputizing for Clara Schumann, who had fallen ill and was unable to play). The original second Trio was in A-flat major and surely lacked the dramatic energy that the minor key imparts to the definitive version.

The scherzo is built on rushing scales, punctuated by heavy chords and syncopated cadences. The first Trio features a canon between first violin and viola with a theme built on a descending fifth, a motive prominent from the beginning of the quintet. The second Trio, again suggested by Mendelssohn, changes the meter from 6/8 to 2/4 for a striking contrast of mood. The final coda of the scherzo firmly re-establishes the tonic key of E-flat, which is necessary in part because the finale opens in a distant key and only works around to the tonic after two full statements of the theme. The entire movement carries on a wide-ranging modulation, and even the recapitulation begins outside of the home key. But in order to make up for all this distant traveling and to provide a heady climax, Schumann creates a fugato, working in all the themes of the last movement, and then, in a massive fugal coda, combines the opening themes of first and last movements in a memorable moment that sets off a splendidly vigorous free fugue to bring the quintet to its resonant conclusion.

—Steven Ledbetter

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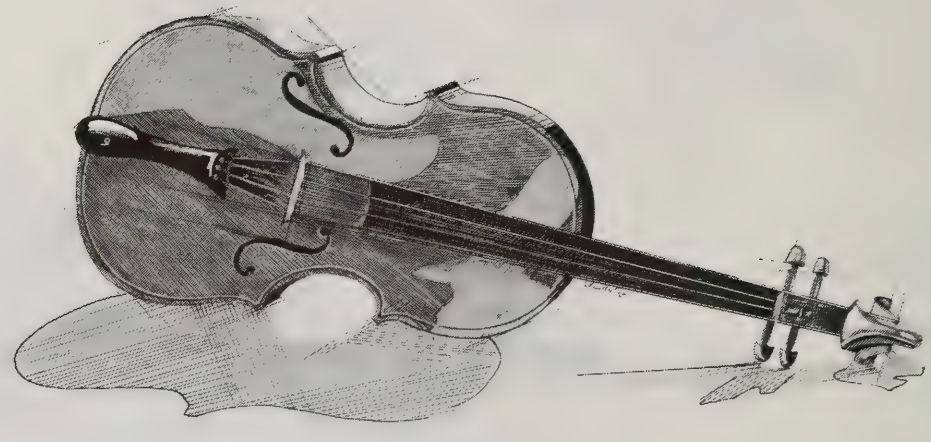
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Ludwig van Beethoven
Overture to the ballet *The Creatures of Prometheus*, Opus 43

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his music for the ballet Die Geschöpfe des Prometheus *(*The Creatures of Prometheus*) in 1800 and early 1801; the ballet had its first performance on March 28, 1801, at the Burgtheater in Vienna, to such success that it was repeated more than twenty times. Pierre Monteux gave the first Tanglewood performance of this overture on August 9, 1958. The most recent Tanglewood performance was given by Roger Norrington and the London Classical Players in August 1989. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Except for a youthful attempt ten years earlier in Bonn, Beethoven's music for *The Creatures of Prometheus* was the first theatrical score he composed. It is not entirely clear why the Milanese dancer and ballet designer Salvatore Vigano asked Beethoven to provide the music for his new ballet, which was planned as a tribute to Maria Theresa, second wife to the Emperor Franz of Austria. But the fact that Beethoven's instantly popular Septet in E-flat, Opus 20—introduced at a concert Beethoven gave for his own benefit at the Vienna Burgtheater on April 2, 1800—was dedicated to the Empress may provide the connection. By this time the thirty-year-old Beethoven had made himself a name as a composer of piano and chamber music, but his only significant orchestral scores were the First Symphony and two piano concertos; the symphony and one of the concertos (we don't know which) were introduced to the Vien-

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nese public on the same concert as the Septet. The chance to compose for the theater marked a singular opportunity for the young composer, and he gave the commission a high priority, providing an overture, an introduction, and sixteen musical numbers.

Although the ballet's popularity was such that it was performed sixteen times in 1801 and thirteen times the following season, all that has come down to us besides Beethoven's music is a description of the story line, as given in a biography of Vigano by Carlo Ritorni and also in Thayer's classic biography of the composer:

> The foundation of this allegorical ballet is the fable of Prometheus. The philosophers of Greece allude to Prometheus as a lofty soul who drove the people of his time from ignorance, refined them by means of science and the arts, and gave them manners, customs, and morals. As a result of that conception, two statues that have been brought to life are introduced in this ballet; and these, through the might of harmony, are made sensitive to all the passions of human life. Prometheus leads them to Parnassus, in order that Apollo, the god of the fine arts, may enlighten them. Apollo gives them as teachers Amphion, Arion, and Orpheus to instruct them in music, Melpomene to teach them tragedy, Thalia for comedy, Terpsichore and Pan for the shepherd's dance, and Bacchus for the heroic dance, of which he was the originator.

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Beethoven's overture is comparatively lightweight, given the nature of the subject matter and especially judging by the standards of his later, more frequently played overtures to *Coriolan* and *Egmont*. But the opening measures, with their swift strokes beginning as it were *in medias res* harmonically and so immediately commanding the attention, are a perfect foil to the woodwind melody that follows. Those opening chords may also be heard to anticipate the chordal—though not harmonic—framework for the perpetual-motion Allegro theme to follow, and the initial woodwind melody likewise prepares the second theme of the Allegro. All in all, the five-minute overture makes a perfect curtain-raiser for an evening's entertainment, even providing a touch of drama when the main theme's return is clouded by C minor before reverting to the predominant major-mode brightness of the whole.

—Marc Mandel

Sergei Prokofiev
Violin Concerto No. 2 in G minor, Opus 63

Sergei Sergeyevich Prokofiev was born at Sontzovka, near Ekaterinoslav in the Ukraine, on April 23, 1891, and died at Moscow on March 5, 1953. He composed his Second Violin Concerto in 1935 as a response to a commission from a group of French musicians for a concert piece for their friend, the violinist Robert Soetens. The concerto received its first performance on December 1 that year in Madrid, with Soetens as soloist and Enrique Fernández Arbós conducting. The first American performance was given by the Boston Symphony Orchestra under Serge Koussevitzky with soloist Jascha Heifetz on December 17, 1937. The first Tanglewood performance was given by soloist Joseph Silverstein with Charles Munch and the Boston Symphony Orchestra in August 1961; Frank Peter Zimmermann was soloist for the most recent Tanglewood performance, with Yuri Temirkanov and the BSO in July 1989. In addition to the solo violin, the concerto is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, bass drum, snare drum, triangle, cymbals, castanets, and strings.

After fifteen years of living in the West, Prokofiev returned to Russia in 1933 and remained there, except for brief tours, the remaining two decades of his life. His Russian tour in 1927 had been a singular success; such works as the Third Piano Concerto, the *Classical* Symphony, and the suite from his opera *Love for Three Oranges* had attracted widespread applause. Later tours in 1929 and 1932 showed him, however, that his more demanding music would not have the same enthusiastic response, and when he finally decided to return for good, he faced a difficult period of readjustment. At first he seemed to agree that it was necessary consciously to simplify his musical style for the new and wider audiences he was facing: "In the Soviet Union music is addressed to millions of people who formerly had little or no contact with music. It is the new mass audience that the modern Soviet composer must strive to reach." In conformity with this view, he sought to produce works of highly melodic character with clear formal structures. Within a few years, though, he insisted that audiences wanted great music, not simplification.

Whatever view he held, his works were not always accepted at once by the public or by the musicians who acted as political functionaries for the arts and dominated critical discussion of new music. He suffered from his desire to write music in his homeland (being essentially a non-political person, his return to Russia was primarily motivated by nostalgia), finding many of his late works, the operas especially, vilified and

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attacked as "formalist," the Soviet buzzword for music that is neither immediately accessible to a broad general audience nor directed to clearly propagandistic ends. Only after Stalin's death and his own (the two events occurred within hours of each other) did much of his later music attain a position of honor in the prophet's homeland; within a decade of his death, the derided operas were hailed as classics.

Still, with all of the difficulties, Prokofiev had a substantial share of success, too. Many of the works that have achieved the most widespread popularity come from his period of adaptation to Soviet canons of taste: *Lieutenant Kije*, the ballet *Romeo and Juliet*, the charming orchestral children's tale *Peter and the Wolf*, the brilliant score to Eisenstein's film *Alexander Nevsky* (later adapted by the composer into a concert cantata), and the work presently under discussion, the Second Violin Concerto. And though we deplore the intrusion of political pressure into artistic creation, it is not clear that Prokofiev's music would have been dramatically different between 1933 and 1953 if there had been no Union of Composers looking over his shoulder. Soviet critics insist that his music took on lyrical qualities as a result of his "Sovietization" upon his return to Russia, but these qualities were certainly adumbrated—and even sometimes prevailing—in his earlier music, including the *Classical* Symphony and the First Violin Concerto, as well as some of the piano concertos. Western critics, on the contrary, tend to charge that Prokofiev's music completely lost its satirical wit and bite, its occasional grotesquerie, once he bowed to Soviet domination. This view is equally one-sided, since parodistic and witty elements still appear in many of the scores, and reports from his Russian colleagues in those years indicate that the composer often stood up to the critics quite boldly, at least until the Zhdanov denunciation of 1948, when he was no longer in good health and lacked the strength for the struggle. All in all, it is perhaps more sensible to refer to Prokofiev's style as one that mellowed with

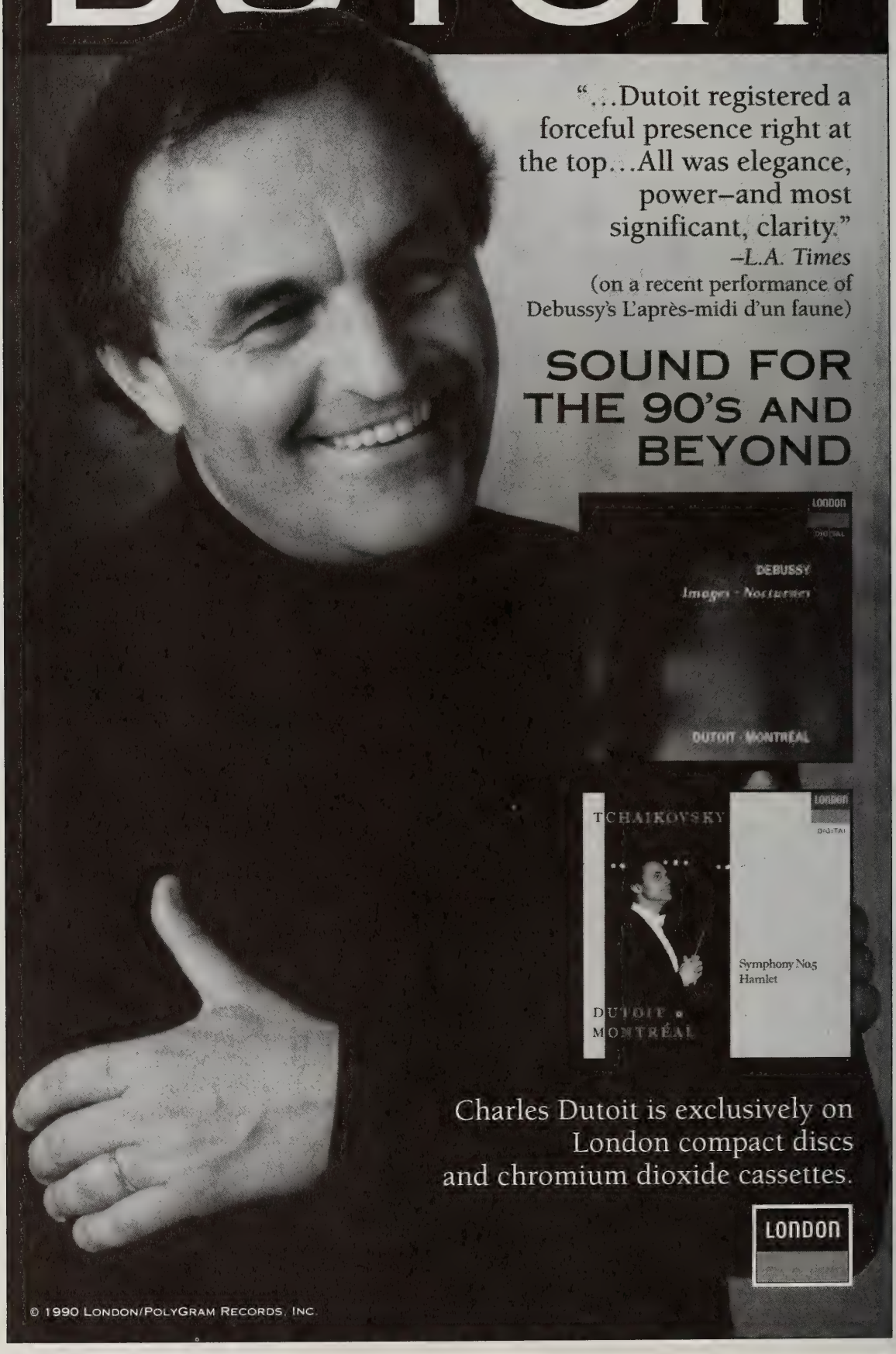
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the years, though revealing itself throughout his life as fundamentally consistent.

Prokofiev worked on the Second Violin Concerto at about the same time as he was writing *Romeo and Juliet*. The concerto was commissioned while he was on a visit to Paris; there a group of French musicians, friends of the violinist Robert Soetens, requested a concert work for their friend with the stipulation that he was to have exclusive rights of performance for one year after the premiere. He began composing while still in Paris. In his memoirs, he recalled: "As in the case of the preceding concertos, I began by searching for an original title for the piece, such as 'concert sonata for violin and orchestra,' but finally returned to the simplest solution: Concerto No. 2. Nevertheless I wanted it to be altogether different from No. 1 both as to music and style." During the summer of 1935 Prokofiev worked at a rest home in Polenovo, in central Russia, where he found that the quiet of his secluded house was conducive to work, and he made rapid progress on both the concerto and the ballet. Part of the concerto was also composed on tour, and it was completed in Baku, capital of Azerbaijan, in August.

During the winter of 1935-36, Prokofiev made a concert tour with Soetens, playing one of his own violin sonatas as well as the works of Beethoven and Debussy. It was during this tour that the concerto received its first performance; it was successful from the very first and was popularized in this country by Jascha Heifetz, who played it frequently following his performance in Boston, the American premiere.

From the outset, which is for the unaccompanied solo violin, Prokofiev emphasizes the cantabile qualities of the instrument. The structure of the opening movement, a straightforward sonata form, is purposely kept clear, with articulations to set off the various sections and to mark, for example, the beginning of the second theme (in the classically expected key of B-flat), a lyric descending line over murmuring strings in contrast to the ascending (but equally lyrical) line of the first theme. The long-breathed melody of the Andante assai, which here and there plays off the slight rhythmic jolt of 4/4 time against the accompanimental 12/8, has long been recognized as one of Prokofiev's most gorgeous melodic effusions. The last movement, lively and dance-like (with castanets occasionally lending it a Spanish flavor), is still rather more lyrical than virtuosic, though the various sections of its rondo shape have plenty of vigor.

—Steven Ledbetter

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Maurice Ravel
Daphnis and Chloé

Joseph Maurice Ravel was born at Ciboures, Basses-Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. Serge Diaghilev commissioned the ballet Daphnis and Chloé *in 1909; the piano score was published in 1910. Ravel completed the fully scored* Daphnis and Chloé *in 1911, though there was some recasting of the "Bacchanale" after a private hearing, so that the present form of the work was not ready until April 5, 1912. By that time the first concert suite had already been performed on April 2, 1911, at a concert in the Théâtre du Châtelet in Paris under the direction of Gabriel Pierné. Pierre Monteux conducted the first stage performance in a production by Diaghilev's Russian Ballet at the Châtelet on June 8, 1912. Scenario and choreography were by Michel Fokine, scenery and costumes by Léon Bakst; the principal dancers were Vaslav Nijinsky and Tamara Karsavina. The complete ballet was introduced to the BSO repertory by Charles Munch on January 21 and 22, 1955, with the New England Conservatory Chorus and Alumni Chorus directed by Robert Shaw in association with Lorna Cooke de Varon. Munch also gave the orchestra's first Tanglewood performance of the complete score, on July 28, 1961, with the Festival Chorus prepared by Hugh Ross and Willis Beckett. Charles Dutoit led the most recent Tanglewood performance, on August 26, 1983, with the Tanglewood Festival Chorus, John Oliver, conductor. The score calls for three flutes, alto flute, and piccolo, two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones, bass tuba, timpani, snare drums, cymbals, antique cymbals, triangle, tambourine, tam-tam, castanets, celesta, glockenspiel, wind machine, two harps, strings, and wordless chorus.*

Margaret Drabble, writing in the *Oxford Companion to English Literature*, calls the literary source for Ravel's ballet *Daphnis and Chloé* "the finest of Greek romances." The tale, written in prose by a shadowy author known only as Longus (whose dates can only be estimated as second or third century A.D. through the problematic device of stylistic analysis), is unusual among Greek stories in prose for its attention to character. The setting was an idealized landscape of shepherds and shepherdess, nymphs and satyrs—a tradition going back in lyric poetry to Theocritus (third century B.C.); it was to have a long history in post-classical literature as well. Greek literature was strongest in epic and lyric poetry, drama, and history; most of the surviving output of

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narrative rises only rarely above the level of "pulp fiction" (if the anachronism can be admitted for the sake of comparison), with emphasis on plot alone, and very little attention to the other elements that make for high art. Typical Greek romances involve a potential love-relation that is thwarted by some obstacle—in this respect it is no different from modern popular fiction or television drama. The run-of-the-mill story often involved the carrying off of the maiden by a band of pirates and her rescue by the hero to reunite the couple at the predictable end where all obstacles are overcome.

Daphnis and Chloé has some of these elements, to be sure, but the emphasis is elsewhere: on a psychological description of the passion that grows between Daphnis and Chloé, two foundlings raised by shepherds on the island of Lesbos, from the first naive and confused feelings of childhood to full sexual maturity. So powerful is Longus' psychological analysis—and his description of the sex act—that the book has been regarded as pornographic throughout much of literary history. These circumstances, maintains Margaret Drabble, have kept *Daphnis and Chloé* from receiving the critical attention that its "charm and genuine artistry" would normally have won for it.

It is moot whether Ravel was concerned about this issue when he came to compose the ballet. The idea was more or less thrust upon him by the impresario Serge Diaghilev, whose chief choreographer Michel Fokine, who also created the scenario, had wanted to do a Greek ballet since 1904, when he saw Isadora Duncan dance in St. Petersburg. Ravel was commissioned to write *Daphnis and Chloé*, his largest and finest orchestral score, in 1909, even before the Ballets Russes had become established as an artistic vanguard. He was dissatisfied with Fokine's scenario, though, and their collaboration was complicated by mutual unfamiliarity with one another's language. Despite long hours of work, the score was not finished for the "next" Russian season; it was barely begun. Ravel worked on it during the spring of 1910 and completed a piano score by May. But he was not entirely satisfied, and he substantially reworked the finale in 1911 and completed the scoring in that year. The problem then was to mount the work on the stage.

Fokine's original idea of setting a ballet in ancient Greece lost some of its novelty when Diaghilev insisted that he choreograph Nicholas Tcherepnin's *Narcisse*; Leon Bakst's ideas for the design of *Daphnis* were also used in this project. To make matters far more complicated, the *premier danseur* of the Russian Ballet, Vaslav Nijinsky, who

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was also Diaghilev's lover, was planning a Greek ballet of his own, one designed to imitate the figures on a Greek frieze, presented in profile. The musical score was Debussy's *Prélude à l'Après-midi d'un faune*. Diaghilev was determined to do everything in his power to make a success of Nijinsky's first essay as a choreographer, but he was at the same time concerned about Fokine's reaction. A second Greek ballet in the 1911 season might be construed as a slap in the face, given Fokine's long interest in such a subject. So he postponed the *Faun* to the 1912 season.

Even then things were not noticeably better. Since Nijinsky was dancing the principal role in both his own *Faun* and Fokine's *Daphnis*, the works had to be given on different programs. The Debussy ballet came first; it was produced on May 29, 1912, causing an immediate sensation, especially for Nijinsky's dancing, which was regarded as scandalously erotic. *Daphnis* was to be premiered a week later, on June 5, but Diaghilev asked Fokine to cancel it entirely. Ravel was caught in the middle of a bitter power struggle between impresario and choreographer. In the end, the premiere was postponed three days; *Daphnis* finally appeared on June 8, though not before Fokine and Diaghilev had argued more violently than ever over its placement on the program.

It is not clear whether Diaghilev's opposition to the production of *Daphnis* grew out of a dislike of Fokine's choreography (which was certainly more traditional than Nijinsky's for the *Faun*) or out of a desire to emphasize the piece in which Nijinsky was both principal dancer and choreographer. But it was the composer who suffered most. Ravel's experience with the production of the ballet—the seemingly endless delays, the arguments among the participants—quite naturally cooled his enthusiasm for such work in the future. Though *Daphnis and Chloé* is his largest and finest orchestral work, there was no likelihood of another such score to follow.

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When heard in its entirety, *Daphnis and Chloé* offers ample evidence to counter the canard that Ravel was a miniaturist unable to sustain larger musical structures. Ravel himself called it a "Choreographic Symphony in Three Parts," writing that the work was "constructed symphonically on a very strict tonal plan, with a number of themes whose developments assure the homogeneity of the work." The harmonic structure and the development and transformation of the principal thematic ideas can only be perceived, of course, in performances of the complete score. However gorgeous individual sections of the two suites Ravel drew from his score may be, they cannot have the same impact as when they are heard as part of the entire structure. The ballet works in the theater because Ravel's music unfailingly supports the scenario with colorful and rhythmic invention; it works in the concert hall because its harmonic and thematic structure make it memorable even when heard on its own. And Ravel's fabulous orchestration supports, intensifies, and enlivens the music in either venue.

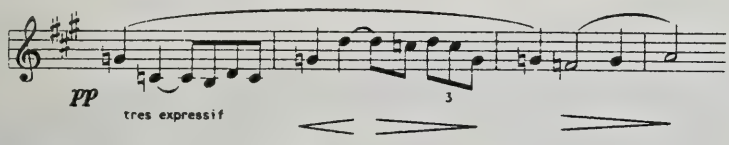
The scene is a grotto in a sacred wood. The figures of three nymphs, sculpted in archaic style, stand on a rock. To the left is a large rock resembling the figure of Pan, half-man, half-goat. It is a sunny afternoon. The horns and the chorus offer a hushed dialogue in a gently hovering dotted figure to be heard frequently throughout the work:



A solo flute high above the sustained chords of the strings introduces a theme that will prove important:



and a solo horn, *pianissimo*, presents the most important theme of the entire score:

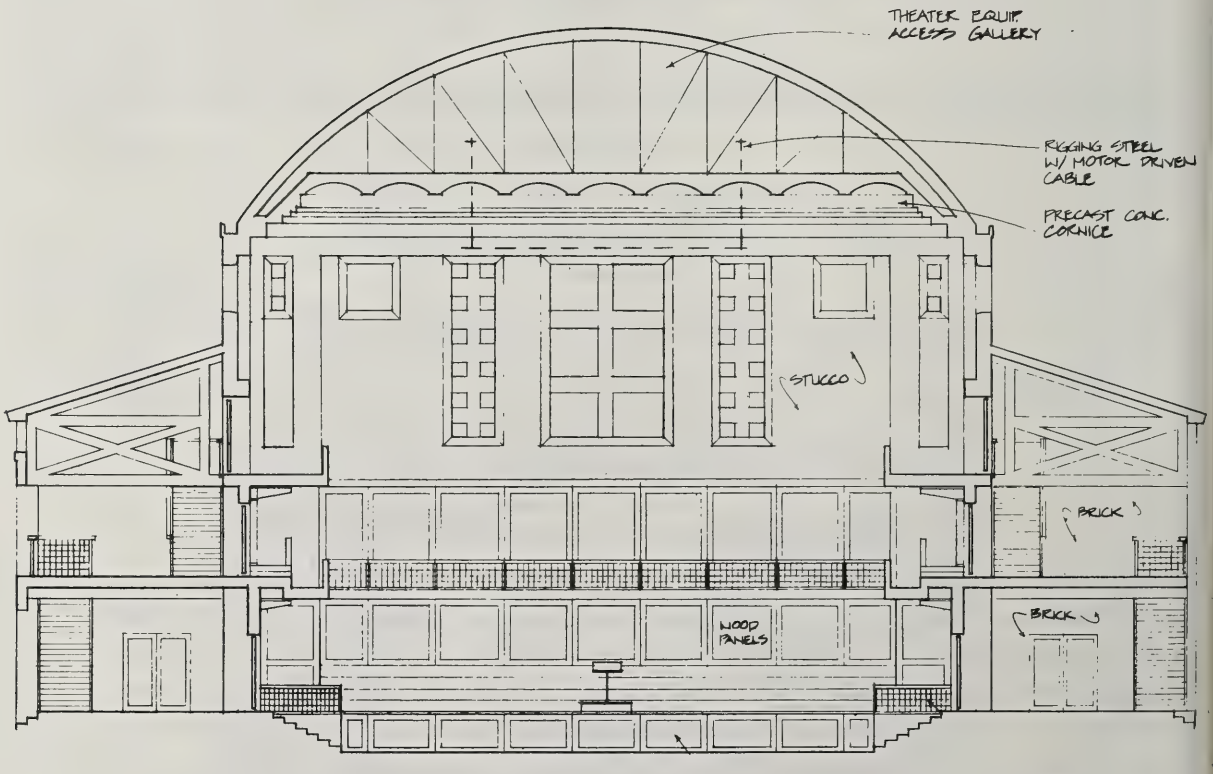


As the rhythm becomes more animated (in triplets), young men and women appear with baskets of fruit to be presented as offerings to the nymphs of the grotto. They perform a dignified "Religious dance." When Daphnis enters briefly in the background, we hear Example 3 in the oboe, restated at once in the flute when Chloé arrives. The religious dance continues and builds to a climax. Daphnis and Chloé reenter downstage (their theme now in octaves in the woodwinds) and prostrate themselves before the altar. All present are sweetly moved (Example 2 in solo violin) by the sight of this innocent young couple.

The young girls induce Daphnis to join them in a lively 7/4 dance. When Chloé objects, the young men begin dancing with her (in a passage beginning with strings alone). She attracts the attention of a young drunkard, Dorcon. At the end of the dance, to some gestural miming music, Dorcon offers to embrace Chloé, but Daphnis pushes him away and approaches Chloé himself. The other young men form a circle around Chloé and propose a dance competition, the winner of which will win a kiss. Dorcon performs a grotesque dance in 2/4 time, with the bassoons leading the way and chattering woodwinds making fun of him; by the end the entire crowd is laughing

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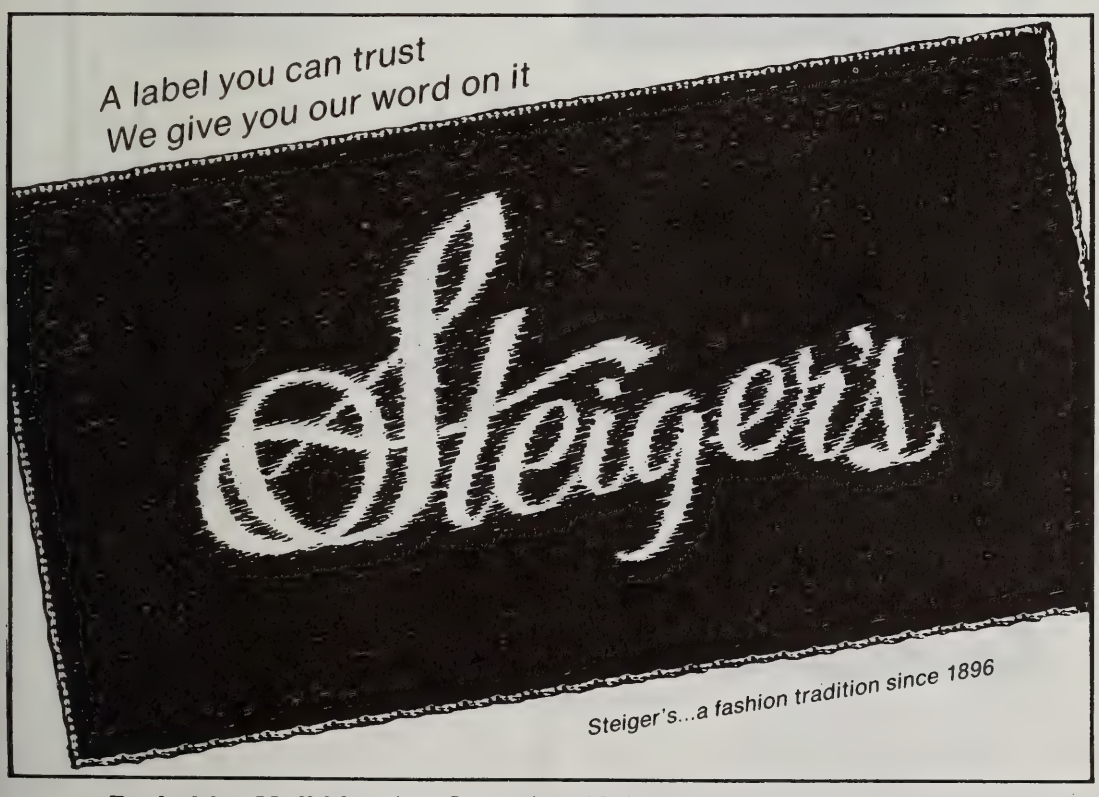
along. Now Daphnis performs a light and graceful dance in a slow 6/8 time. Eventually the crowd invites Daphnis to claim his reward. Dorcon attempts to steal a kiss as well, but the crowd sends him away with laughter.

The crowd is struck dumb at the sight of the innocent embrace of Daphnis and Chloé (expressive restatement of Example 3 in the strings). They lead Chloé away, leaving Daphnis to ponder the mysteries he is beginning to sense. He lies down at full length on the ground, his face cradled in his hands, thinking about what has happened.

A slithery clarinet figure in thirds marks the arrival of Lyceion, a married woman with lustful intentions toward Daphnis. She dances enticingly, artfully dropping a veil, then a second. Suddenly there is a violent interruption: a horde of pirates is attacking. Daphnis runs off to find and protect Chloé, but misses her; she enters to take refuge by the altar. The pirates seize her and carry her away. Daphnis reenters, finds her sandal, and curses the gods for failing to protect her (all this has taken place in less than a minute).

Suddenly a light appears around the statues of the nymphs at the altar (gentle tremolo in the strings). A flame burns in the grotto, illuminating the statues, which come to life and perform a stately dance. They become aware of the weeping Daphnis and lead him to the rock at the left, where they invoke Pan, who appears more and more clearly. A magical passage—magical because so utterly unexpected—for *a cappella* chorus marks the end of the scene.

The scene changes to the pirates' camp on the seashore. The pirates perform a vigorous, brutal dance. At its conclusion Chloé is brought in, her hands tied. The pirate chieftain Bryaxis orders her to dance, and she dances out her supplication—though twice she attempts to flee, each time to be brought back before the pirates. She abandons herself to despair and thinks of Daphnis (English horn solo). Bryaxis lifts her up in triumph.



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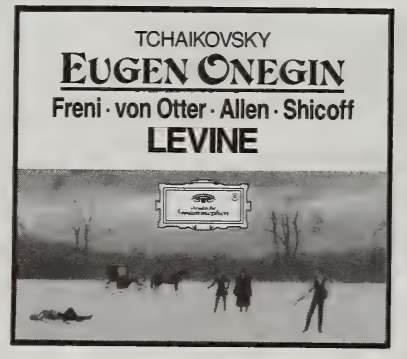


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Suddenly the mood changes. Sinister rustlings in the strings mark the charged atmosphere. The lights flicker, fantastic figures appear, terrifying the pirates. This is the doing of the god Pan (whose effect on mankind is to spread "panic," as his name indicates). Satyrs surround the pirates; the earth shakes. As the profile of Pan appears in a gigantic shadow, the pirates take to their heels in terror.

The scene reverts to that of the opening. It is still night. Daphnis sleeps at the entrance to the grotto. In one of Ravel's most brilliantly achieved strokes, dawn arrives unmistakably, with the singing of birds, the plashing of the waterfall, and the sun increasingly penetrating the mists. Shepherds arrive looking for Daphnis and Chloé; they find Daphnis and awaken him. He looks around for Chloé and sees her arriving at last. They throw themselves into one another's arms (climactic statement, "very expressive," for full orchestra of Example 3). Daphnis notices that Chloé's head is illumined by a mysterious glow, which Daphnis recognizes as the sign of Pan's intervention.

The old shepherd Lammon explains to them that if Pan did indeed help them, it was in remembrance of his lost love for Syrinx. Daphnis and Chloé mime the story of Pan and Syrinx: Pan expresses his love for the nymph Syrinx, who, frightened, disappears in the reeds. In despair, Pan forms a flute out of a reed and plays upon it to commemorate his love. (During the ravishing flute solo, Chloé reappears and echoes, in her movements, the music of the flute.) The dance becomes more and more animated. At its climax Chloé throws herself into Daphnis' arms, and they solemnly exchange vows before the altar (Examples 1 and 2 in combination). A group of young girls dressed as bacchantes enters with tambourines. Now the celebration can begin in earnest, in the extended *Danse générale*, one of the most brilliant and exciting musical passages ever written.

—S.L.



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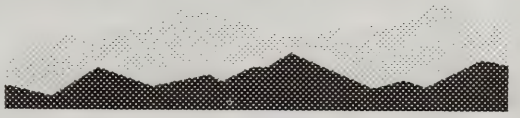
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George H. Kidder
President

ARTISTS

Tokyo String Quartet



The Tokyo String Quartet celebrates its Twentieth Anniversary Season during 1989-90. By the close of their first two decades, the ensemble will have performed more than 2,000 concerts on five continents, appearing in major music centers throughout the world. Highlights of this season have included performances in all of New York City's major concert halls, including the group's first subscription series of three concerts at Alice Tully Hall, as part of "Great Performers at Lincoln Center." Three European tours have taken them to West Germany, Italy, Switzerland, The Netherlands, France, Finland, Scotland, and Spain. For RCA Victor Red Seal there are additional recordings and releases in their cycle of Schubert quartets, recordings of Beethoven's middle and late quartets, and collaborations with flutist James Galway and guitarist Kazuhito Yamashita. Their tours of North America take them to more than forty-five cities, and they continue as artist-in-residence at Yale University and at the University of Cincinnati-College Conservatory of Music.

Though officially formed in 1969 at the Juilliard School of Music, the Tokyo String Quartet actually traces its beginning to some years earlier; several of the founding members had been profoundly influenced by Professor Hideo Saito when they were students at the Toho School

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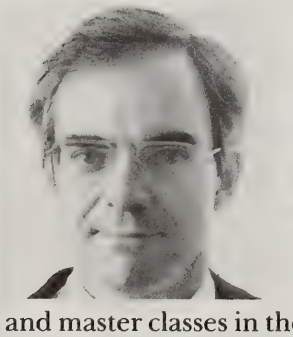
of Music in Tokyo. Instilled with a deep commitment to chamber music, the original members eventually came to America. The ensemble was officially created in 1969 and scholarships were awarded by Juilliard; they soon won first prize at the Coleman Auditions in Pasadena, the Munich Competition, and the Young Artists International Auditions, which brought them worldwide attention. During recent seasons the group has been performing the complete quartets of Beethoven and Schubert, and recording them for RCA. They have also been featured on such television programs as National Public Television's "Great Performances," the CBS program "Sunday Morning," and a taped concert from the Corcoran Gallery of Art in Washington, D.C., broadcast nationally on public television. The current membership of the Tokyo String Quartet includes Toronto-born first violinist Peter Oundjian, who joined the ensemble in 1981; Tokyo-born Kikuei Ikeda, who became second violinist in 1974; and founding members Kazuhide Isomura, viola, and Sadao Harada, cello.

Richard Stoltzman



Known for his recitals and chamber music performances, clarinetist Richard Stoltzman has also appeared as soloist with more than one hundred orchestras. He has presented the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall; in 1986 he became the first wind player to be awarded the Avery Fisher Prize, joining such other recipients as Murray Perahia and Yo-Yo Ma. Mr. Stoltzman graduated from Ohio State University with a double major in music and mathematics; he earned his master of music degree at Yale University and later worked toward a doctoral degree at Columbia University. Having gained extensive chamber music experience as a ten-year participant at the Marlboro Festival, he subsequently became a founding member of the ensemble TASHI, which made its debut in 1973, and with which he premiered works by Takemitsu and Wuorinen with the Boston Symphony Orchestra and the Cleveland Orchestra. Mr. Stoltzman is also known as a jazz performer. He has appeared twice at the Tokyo Music Joy Festival, made his first visit to Australia as "Artist of the Week" at the Adelaide Festival, was guest artist under the direction of John Williams in the concert that opened the Boston Pops Orchestra's second century, gave his third Carnegie Hall recital with Woody Herman's Thundering Herd, and has performed or recorded with numerous jazz and pop greats. As an exclusive RCA recording artist, Mr. Stoltzman has a discography numbering more than twenty releases, including a Grammy-winning recording of Brahms sonatas with pianist Richard Goode and a Grammy-nominated disc of concertos by Mozart, Rossini, and Weber with Alexander Schneider and the Mostly Mozart Festival Orchestra. Recent releases include the Copland and Corigliano clarinet concertos and Bernstein's *Prelude, Fugue, and Riffs* with the London Symphony under Lawrence Leighton Smith, and a recording of Schumann's *Fantasiestücke* and Romances and Schubert's Sonatinas with Richard Goode. His recording entitled "Begin Sweet World," a crossover album of jazz tunes, original compositions by longtime colleague Bill Douglas, and music of Debussy, Fauré, and Bach was an immediate best-seller. His latest crossover album, "Innervoices," was released in the fall of 1989. During the past few seasons Mr. Stoltzman has continued his busy touring schedule, performing with orchestra, in recital, in chamber music, and in jazz, across the United States and in Europe.

Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra, and only its third concertmaster since 1920. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and he has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto and Montreal. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre symphonique de Québec. Mr.

Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

Lucia Lin



Violinist Lucia Lin joined the Boston Symphony Orchestra in 1985 and was appointed assistant concertmaster during the 1987-88 season. A native of Champaign, Illinois, she began studying violin at the age of four with Paul Rolland and appeared as soloist with the Chicago Symphony Orchestra at eleven. Ms. Lin has a bachelor's degree from the University of Illinois, where she studied with Sergiu Luca; she continued her studies with him at Rice University in Houston, earning her master of music degree in 1985. Among her numerous awards are first prizes in the Music Teachers' National Association Competition and the National Federation of Music Clubs Competition. Ms. Lin has appeared as soloist with the Boston Pops Orchestra, the St. Louis Symphony, the Oklahoma Symphony, the Midland-Odessa Symphony, and the Festivalorchester in Graz, among others.

Michael Zaretsky



Born in the Soviet Union in 1946, violist Michael Zaretsky studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory, continuing his education as a violist in 1965 at the Moscow State Conservatory. In 1972 he immigrated to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio; in 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. While a Fellow of the Tanglewood Music Center, he successfully auditioned for the Boston Symphony Orchestra, which he joined that fall. An established soloist and chamber music performer, Mr. Zaretsky currently teaches at the Boston University School of Music and the Longy School of Music. In 1983 he initiated an annual festival of Dmitri Shostakovich's music at Boston University. Mr. Zaretsky recently made his conducting debut leading the "Strictly Strings" Orchestra in Boston. For his achievement in teaching he has been elected to the national music honor society Pi Kappa Lambda.

Ronald Feldman



Ronald Feldman joined the Boston Symphony Orchestra's cello section in 1967, when he was nineteen. Now increasingly in demand as a conductor, he was appointed assistant conductor of the Boston Pops Orchestra in the spring of 1989, following appearances with that orchestra for three consecutive seasons. Mr. Feldman is also conductor of the new music ensemble Extension Works and was recently appointed conductor of the Berkshire Symphony; he has been music director and conductor of the Worcester Symphony Orchestra, and he was music director and conductor of the New England Philharmonic for five seasons. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventurous Programming of Contemporary Music, taking first place in the community orchestra division. Born in Brooklyn, New York, Mr. Feldman is on the faculty of the Tanglewood Music Center and at Boston University, where he is conductor of the orchestra and chairman of the string department.

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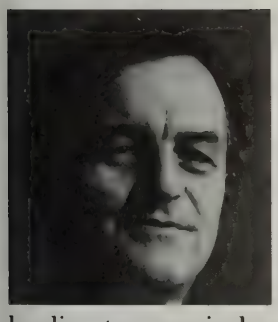
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Emanuel Ax



Pianist Emanuel Ax's career has brought prestigious prizes, performances with virtually every major symphony orchestra, countless recitals throughout the world, and many successful recordings. His regular festival appearances include the BBC Proms, Blossom, Edinburgh, the Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Mr. Ax captured public attention in 1974 when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize four years later. An RCA recording contract followed, and many of his more than twenty albums became best-sellers and won top honors. Early in 1987 he became an exclusive CBS Masterworks (now Sony Classical) recording artist; his debut album was a collection of Chopin scherzos and mazurkas. Recent releases have included Haydn sonatas, and the cello sonatas of Britten and Strauss with Yo-Yo Ma. Devoted to performing chamber music, Mr. Ax performs duo-recitals with Yo-Yo Ma each season; their recordings of the Brahms and Beethoven sonatas earned Grammy awards in 1985 and 1986. He is frequently heard in trio with Mr. Ma and Young Uck Kim, and in recent seasons he has also collaborated with Mr. Ma and Isaac Stern. Mr. Ax has recently turned his attention toward twentieth-century music, performing works by Tippett, Henze, Copland, and Schoenberg; during the summer of 1988 he premiered Joseph Schwantner's recent Piano Concerto with Leonard Slatkin and the St. Louis Symphony at the International Festival of the Performing Arts at Lincoln Center. During the 1989-90 season, Mr. Ax joined Isaac Stern, Yo-Yo Ma, and other artists at Japan's Suntory Festival in various chamber music configurations; another special project included performances of the Brahms piano quartets with Messrs. Stern, Laredo, and Ma, which they recorded for Sony Classical. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His only piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax lives in New York with his wife, pianist Yoko Nozaki, and their two children. He has appeared regularly with the Boston Symphony Orchestra since August 1978, most recently for subscription concerts this past April.

Charles Dutoit



Charles Dutoit, music director of the Orchestre symphonique de Montréal, was born in Lausanne, Switzerland, and received formal training in violin, viola, piano, percussion, composition, and conducting at the Lausanne and Geneva conservatories. In 1959 he studied with Charles Munch at the Tanglewood Music Center. Mr. Dutoit was music director of the Bern Symphony, the Göteborg Symphony, and the National Symphony of Mexico, and he has conducted more than 150 orchestras throughout the world. In February 1977 he appeared as guest conductor with the Orchestre symphonique de Montréal for the first time; six months later he was appointed its music director, leading to a musical partnership today recognized as one of the world's most successful. Under an exclusive long-term contract with Decca/London since 1980, they have produced more than thirty recordings, winning more than twenty international awards. Mr. Dutoit's numerous other recordings have appeared on the Deutsche Grammophon, Philips, CBS, and Erato labels. Since 1981, Mr. Dutoit and the OSM have undertaken a series of national and international tours. The orchestra's fifteenth tour—its eleventh under the leadership of Charles Dutoit—took place in the fall of 1989, taking them across the United States, then to Japan and South Korea. Since 1982, Mr. Dutoit and the OSM have also given sold-out performances at Carnegie Hall every year.

Besides his busy schedule in Montreal, Mr. Dutoit conducts such major American orchestras as those of Boston, New York, Philadelphia, Cleveland, Chicago, Pittsburgh, and San Francisco. He has appeared annually with the Boston Symphony Orchestra since his debut in February 1981. Mr. Dutoit was principal guest conductor of the Minnesota Orchestra from 1983 to 1986

and is a frequent guest conductor of the Israel Philharmonic. Each year he travels to Europe to conduct orchestras in Berlin, Paris, Amsterdam, Munich, and London. In 1983 Mr. Dutoit made his debut at Covent Garden. He made his Metropolitan Opera debut in 1987 and returned there this past season to lead Saint-Saëns' *Samson et Dalila* and a new production of Gounod's *Faust*. He was recently named artistic director and principal conductor of the Philadelphia Orchestra's summer concert series at the Mann Music Center in Philadelphia and at the Saratoga Performing Arts Center in Saratoga Springs; his two-year contract covers 1990 and 1991, with an option for 1992. Mr. Dutoit holds honorary doctorates from the Université de Montréal and the Université Laval. In 1982 he was named "Musician of the Year" by the Canadian Music Council; in 1988 the same organization awarded him the Canadian Music Council Medal in recognition of his exceptional contribution to music in Canada. Also in 1988 the government of France made Charles Dutoit an Officer of the Ordre des Arts et Lettres.

Orchestre symphonique de Montréal

Founded in 1934 by a group of devoted music lovers, with the backing of the Québec government, the Orchestre symphonique de Montréal is one of the principal cultural organizations in the city of Montréal. Besides its home concerts at the Salle Wilfrid-Pelletier, part of the Place des Arts complex in the heart of the city, and its performances throughout Québec and Canada, the Montréal orchestra has also played an ambassadorial role in cultivating artistic exchange and good will through its international tours and recordings. The orchestra's first concert took place on January 14, 1935, in Plateau Hall in Lafontaine Park under Canadian conductor Rosario Bourdon. Soon afterwards, Wilfrid Pelletier, a Montrealer by birth and a conductor at the Metropolitan Opera in New York, became the OSM's first music director. He established Matinée concerts for young people and launched the summer concert series at the Chalet on Mount-Royal. The Belgian conductor Désiré Defauw succeeded Pelletier in 1940. Throughout the following decades a roster of highly prestigious guest conductors contributed to the OSM's growth, among them Charles Munch, Bruno Walter, Georges Enesco, Igor Stravinsky, Leopold Stokowski, Leonard Bernstein, Pierre Monteux, Josef Krips, Ernest Ansermet, and Otto Klemperer. In 1957 Igor Markevitch became music director; under his

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guidance the orchestra increased its activities and achieved full professional status. From 1961 to 1967 the young Zubin Mehta was music director, bringing increased prestige to the orchestra while expanding his personal career; under his direction the OSM was the first Canadian orchestra to go to Europe. Mehta's successors have been Franz-Paul Decker, Rafael Frühbeck de Burgos, and Charles Dutoit, the OSM's music director since 1977.

In addition to its regular subscription series, the Orchestre symphonique de Montréal offers an annual summer Mozart Plus Festival and free popular concerts in Montréal parks. Since 1962 the orchestra's excellence has been demonstrated in numerous national and international tours which have taken the OSM to the USSR, Austria, France, Switzerland, Belgium, Japan, the United States, England, Czechoslovakia, Germany, Japan, Hong Kong, and throughout Canada. In August 1987 the OSM became the first Canadian orchestra invited to give a series of five concerts at the Hollywood Bowl. That same year, a major European tour took the OSM to fifteen cities. In the summer of 1988, Charles Dutoit and the OSM gave three concerts at the Ravinia Festival. In January and February 1989 the orchestra's most recent tour of the United States and Canada included concerts in nineteen cities. In August 1989 they again gave five concerts at the Hollywood Bowl. That October and November the OSM gave its fifteenth tour—its eleventh under Charles Dutoit—taking them across the United States, and to Japan and South Korea. Since their 1982 debut, Mr. Dutoit and the OSM have been annual visitors to Carnegie Hall.

In 1980, the Orchestre symphonique de Montréal signed an exclusive long-term contract with Decca/London, resulting in a series of impressive digital recordings. The OSM has garnered numerous awards, including the Montreux International Record Award and five Grand Prix du Disque awarded by France. In December 1984 the OSM became the first Canadian ensemble to achieve "Platinum status": its recording of Ravel's *Boléro* sold more than 100,000 copies. In February 1988 it received the Laser d'Or of the Académie du disque français for its recording of Stravinsky's *Petrushka*; October 1988 brought the OSM Amsterdam's Edison Award for its recording of Holst's *The Planets*; and in March 1989 the OSM received a Canadian Juno Award for its recording of Bartók's Concerto for Orchestra.

Cho-Liang Lin



This summer, Chinese-American violinist Cho-Liang Lin tours with Charles Dutoit and the Montreal Symphony Orchestra, appearing at Tanglewood and Great Woods; he also participates in Isaac Stern's seventieth-birthday concert in San Francisco. Other appearances bring him to the Hollywood Bowl and Ford Amphitheatre in Los Angeles, the Aspen Festival, the La Jolla Chamber Music Festival, and New York's Mostly Mozart Festival. During 1990-91 he performs with orchestras across the United States and Canada, including the New York Philharmonic, the Philadelphia Orchestra, and the Cincinnati, Dallas, and Baltimore symphony orchestras; as part of Carnegie Hall's Centennial Season he plays Prokofiev's Violin Concerto No. 1 with the Toronto Symphony Orchestra under Gunther Herbig. In Europe he makes concert appearances from Copenhagen to Munich and tours with the Swedish Radio Orchestra as soloist in the Brahms and Stravinsky violin concertos under the direction of Esa-Pekka Salonen. In the Far East he gives a series of recitals and appears with the NHK Symphony and the Japan Philharmonic. Mr. Lin records exclusively for the Sony Classical (formerly CBS Masterworks) label. His recently released recording of the Sibelius and Nielsen concertos won *Gramophone*'s "Record of the Year" award; two of his other albums were named "Record of the Year" by *Stereo Review*. This summer, Sony will release Mr. Lin's latest album of Mozart concertos, including the Second and Seventh concertos and the Rondo in C, with the English Chamber Orchestra under the direction of Raymond Leppard.

Enraptured by the sound of a violin coming from a neighbor's window in his native Taiwan, the five-year-old Cho-Liang Lin persuaded his parents to buy him a small instrument; he gave his first public performance two years later. When he was twelve, he was sent to Australia to study at the Sydney Conservatorium. Inspired by a master class of Itzhak Perlman's there, Mr. Lin became determined to study with Mr. Perlman's teacher, Dorothy DeLay. He arrived in New York in 1975 and was enrolled at the Juilliard School immediately after his audition. Mr. Lin became a United States citizen in December 1987. He performs more than one hundred engagements each year and plays the 1708 ex-"Huggins" Stradivarius.

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Sophie Dugas
Juan Fernandez
Xiao-Hong Fu
Johannes Jansonius
Hong Huang Jia
Jean-Marc Leblanc
Ingrid Mathiessen
Myriam Pellerin
Susan Pulliam
Viviane Roberge
Ann Robert
Claire Segal
Eva Svensson

Second Violins
*Reynald L'Archevêque
Principal
*Sherry Steinberg
Associate
*Isabelle Lessard
2nd Assistant
*Sara Pistolesi
Adolfo Bornstein
Victor Eichenwald
Pierre E. Jean
Noel Laporte
Jean-Marc Leclerc
Monique Poitres
Gratiel Robitaille
Pauline Salesse
Gérald Sergent
Daniel Yakymyshyn

Violas
*Robert Verebes
2nd Principal
*Jean Fortin
1st Assistant
*Charles Meinen
2nd Assistant
Jocelyne Bastien
Sylvie Laville
William Lunn
David Quinn
André Roy
Ben Stolow
Ann Thompson
Eleonora Turovsky
Roselyn Zilberberg

Cellos
*Guy Fouquet
Principal
*Elizabeth Dolin
Associate
*Michael Kilburn
1st Assistant
*Gary Russell
2nd Assistant
Karen Baskin
Patrick Binford
Carole Bogenez
Li-Ke Chang
Sylvie Lambert
William Valleau
Lyse Vézina

Basses
*Michael Leiter
Principal
*Brian Robinson
Assistant
Jacques Beaudoin
Sheldon Cantor
Peter Dagostino
Joan Hershorn
Lindsey Meagher
Pierre Pépin

Flutes
Timothy Hutchins
Principal
Robert Langevin
Associate
Carolyn Christie
Gretchen W. Kander
Piccolo

Oboes
Theodore Baskin
Principal
Margaret Morse
Associate
Marc Laberge
Pierre Vincent Plante
English Horn

Clarinets
Emilio Iacurto
Principal
Robert Crowley
Associate
Michael Dumouchel
Gilles Moisan
Bass Clarinet

Bassoons
Richard Hoenich
Principal
Tomothy McGovern
Associate
Nadina Mackie
Bruce Bower
Contrabassoon

Horns
John Zirbel
Principal
James Sommerville
Associate
Jean Gaudreault
John Milner
David Marlowe

Trumpets
James Thompson
Principal
Robert W. Earley
Associate
Jean-Louis Chatel
Jean-Luc Gagnon

Trombones
Peter Norton
Principal
Peter Sullivan
Pierre Beaudry
Bass Trombone

Tuba
Dennis Miller
Principal

Timpani
Louis Charbonneau
Principal
Jacques Lavallée
Assistant

Percussion
André Gosselin
Section Head
Gregory C. Law
Jacques Lavallée

Harp
Dorothy Masella

Piano and Celesta
Rolf Bertsch

Personnel
Michael Carpenter
Manager
Giulio Masella
Assistant

Music Librarians
Giulio Masella
Mario Masella
Assistant

**With the exception of these musicians, the seating in the string sections operates under a rotation basis.*

Tanglewood Festival Chorus
John Oliver, Conductor



Celebrating its twentieth anniversary this season, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein and Charles Dutoit. In addition, the Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. An album of *a cappella* twentieth-century American music recorded at the invitation of Deutsche Grammophon was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the Boston Symphony Orchestra currently available on compact disc include Strauss' *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc; Poulenc's *Gloria* and *Stabat Mater* with soprano Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with mezzo-soprano Frederica von Stade, on CBS. The chorus may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver. In June 1989 the Tanglewood Festival Chorus was chosen to help close a month-long International Choral Festival based in Toronto, Canada; the chorus gave a concert of music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction and participated in the festival's closing performance, the Verdi *Requiem* with the Toronto Symphony under the direction of Charles Dutoit. This summer they mark their twentieth anniversary when they perform Berlioz's *Requiem* on the final Boston Symphony concert of the 1990 Tanglewood season.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which has recently completed its thirteenth season. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

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John Oliver, Conductor

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Nancy Chittim
Mary A.V. Crimmins
Sara Dorfman
Lois Hearn
Alice Honner-White
Barbara MacDonald
Carol McKeen
Jan Elizabeth Norvelle
Jennifer M. Pigg
Jamie Redgrave
Sarah J. Robinson
Charlotte Russell
Lisa Saunier
Pamela Schweppe
Joan Pernice Sherman
Deborah Speer

Mezzo-sopranos

Maisy Bennett
Clarissa Botsford
Nancy Brockway
Barbara Clemens
Evelyn E. Kern
Irene Gilbride
Deborah Gruber
Jenni Harrison
Donna Hewitt-Didham
Diane Hoffman
April Merriam
Linda K. Smith
Ada Park Snider
Julie Steinhilber
Dianne M. Terp
Judith Tierney
Constance L. Turnburke
Christina Lillian Wallace

Tenors

John C. Barr
Richard A. Bissell
William A. Bridges, Jr.
Wayne N. Curtis
David J. Deschamps
Reginald Didham
Benjamin Discipio
Michael P. Gallagher
William E. Good, Jr.
Dean Armstrong Hanson
Jun Harada
George W. Harper
Richard P. Howell
James R. Kauffman
Brian Robert Kern
Hyung Goo Kim
Edward J. Kiradjieff
John Vincent MacInnis
David E. Meharry
David Raish
Ronald Severson
Barry Singer
Richard H. Witter

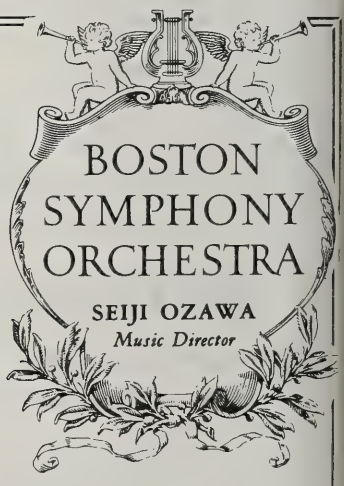
Basses

Kirk H. Chao
Edward Dahl
David Kim
John Knowles
Timothy Lanagan
Lee B. Leach
Steven Ledbetter
Brady Macosko
Rene Miville
Joseph Oravecz
Stephen Owades
Michael Prichard
Andrew Roudenko
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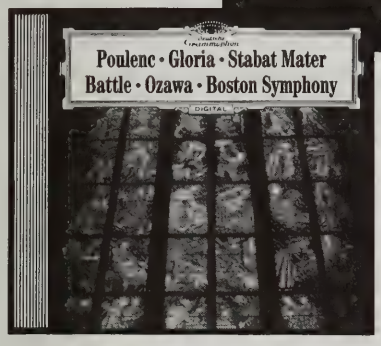
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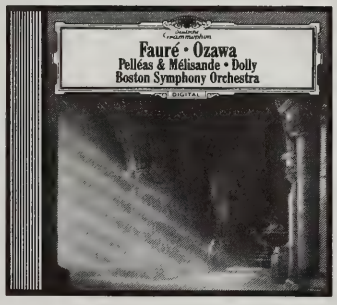


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Seiji Ozawa, Music Director

Saturday, July 14, at 8:30

SEIJI OZAWA conducting

PYOTR ILYICH TCHAIKOVSKY

PIQUE DAME (*The Queen of Spades*), Opus 68
Opera in three acts after Pushkin

Lisa MIRELLA FRENI, soprano
Herman VLADIMIR POPOV, tenor
The Countess MAUREEN FORRESTER, contralto
Tomsky SERGEI LEIFERKUS, baritone
Yeletsky LAJOS MILLER, baritone
Pauline KATHERINE CIESINSKI, mezzo-soprano
The Governess JUDITH FARRIS, contralto
Tchekalinsky DOUGLAS PERRY, tenor
Surin JULIAN RODESCU, bass
Masha PAMELA DILLARD, mezzo-soprano
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Tchaplitsky DREW ABBOT, tenor
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TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
BOSTON BOY CHOIR, JOHN DUNN, director





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Lighting executed by H.R. Costa
Costumes constructed by Chase and Harris
Scenery constructed by Mystic Scenic Studios, Inc.
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Susan Webb, vocal coach and prompter
Vladimir Roudenko, Russian-language coach
Robert Spano, rehearsal pianist

There will be a brief pause after Act I and an intermission between Acts II and III.
A synopsis of the plot begins on page 51.

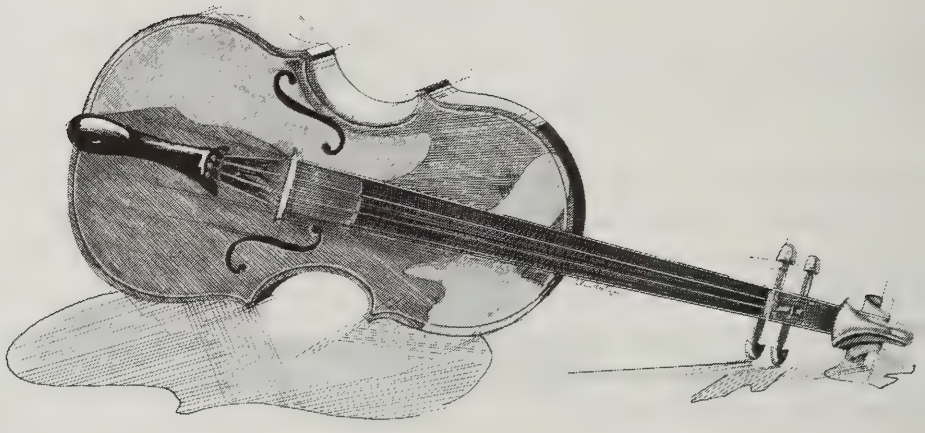
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NOTES

Pyotr Ilyich Tchaikovsky
Pique Dame (*The Queen of Spades*), Opus 68

Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed the opera Pikovaya Dama (The Queen of Spades) *to a libretto by his brother Modest (with some additions of his own), based on a short story by Pushkin, between mid-January and the beginning of March 1890, completing the orchestration on June 8. The first performance took place in St. Petersburg on December 5, 1890. This is the first performance by the Boston Symphony Orchestra, although Boris Goldovsky staged and conducted a Tanglewood Music Center production in the Theatre-Concert Hall in 1951, with such noteworthy TMC vocalists as Phyllis Curtin, Eunice Alberts, Rosalind Elias, James Pease, and David Lloyd (the production was to have been led by Serge Koussevitzky, but the legendary BSO conductor died that June). In addition to the vocal soloists and chorus, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, harp, and strings, as well as children's trumpets and drums in Act I, scene i, piano in Act I, scene ii, and offstage trumpet and side drum in Act III, scene i.*

When Modest Tchaikovsky first proposed turning Pushkin's story *The Queen of Spades* into an opera libretto in 1888, he naturally hoped that his brother Pyotr would set it to music. The composer agreed at first, but later admitted that he had accepted the subject only because the failure of his most recent opera, *The Enchantress*, had put him in such a mood that "I was, out of revenge, ready to pounce on any subject and angry that I was not composing anything." But further consideration persuaded him that he really wanted to write a symphony (it was to be the Fifth) and that he would compose an opera "only if the subject attracts me really." Pushkin's tale did not fall into that category.

In eighteen months, though, he changed his mind. *The Queen of Spades* indeed attracted him. Perhaps the reason was partly again the need to compose furiously after a failure. His ballet *Sleeping Beauty* had been mounted, at great expense, in St. Petersburg at the beginning of 1890. The Tsar and the court saw the dress rehearsal on January 2, but were not impressed. The public evidently felt the same way at the official premiere the following night. Suddenly Tchaikovsky felt the need to go abroad: he left Russia without a destination in the middle of January, writing from Berlin to say that he had finally decided to spend the winter in Florence, where he could work without interruption on *The Queen of Spades*. He took with him his brother's servant Nazar (his own servant stayed behind to tend to his wife's mortal illness); Nazar kept a diary of the trip, as did the composer, and these, combined with his frequent letters to Modest, give a vivid picture of the progress he made on the new opera.

Tchaikovsky is so often depicted as the heart-on-sleeve romantic that it is easy to forget how much he was also the consummate professional. He settled into a "comfortable and pleasant" apartment in Florence, not elegant in its furnishings ("as in a little provincial Russian town"), but offering that most important of commodities, peace and quiet. From his window he could watch the daily procession of carriages along the Arno past the Cascine. Once settled there, he worked on a schedule that ran almost like clockwork: up early to compose from 9 to 12:30, then lunch and a walk for exercise and to clear his mind, letter writing, more composition from 4 to 7 p.m., dinner, and, in the evening, reading or perhaps an opera. As he wrote to his brother Nikolai, the six and a half hours of composing every day "does not sound like very

much, but as I work very much like a pedant, and never break the order of my work—not even for a second—it is moving along fast."

He had brought with him the text of Act I, and he found his ideas flowing well. Six days after his arrival in Florence, he wrote to Modest (January 23):

> Now about work. I started with great zest and have done quite a lot. If it goes on like that I shall have to ask you to send me the next Acts. You did the libretto very well, but for one thing—it is too verbose. Please be as short and laconic as possible. I have left out a few things.... The words are sometimes quite good, sometimes a bit harsh, and sometimes no good at all. But on the whole the libretto is excellent, and one can see that you appreciate music and its requirements, which is so important for a librettist.

Two days later he wrote to announce that he had completed Tomsky's ballad (No. 5 in Act I, scene 1) and that he would certainly require the second and third acts soon.

As the opera progressed, there were epistolary debates with Modest and with their mutual friend Herman Laroche about one of the major changes to Pushkin's original story. Pushkin shows his protagonist Herman falling in love with Lisa, but using her mostly to gain access to the old Countess, who is reputed to have won a vast fortune at cards with a secret technique. When Herman tries to force the old woman to tell him the secret, he inadvertently frightens her to death. After that tragic incident we hear nothing more of Lisa. With Ivan Vsevoloisky, director of the Imperial theaters, Tchaikovsky had invented a later scene in which Lisa meets Herman on the embankment at midnight; their conversation makes it all too clear to her that his love was only a ploy to gain the secret of the cards. When he leaves her to rush to the gaming tables, Lisa, in despair, throws herself into the canal. Laroche warned Tchaikovsky that he

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was overdoing "the sad element, which is so often your enemy," but the composer was firm. He wrote to Modest on February 2:

> I have been thinking about the scene on the embankment. You and Laroche are absolutely against it but—in spite of my wish to have as few of them as possible, I fear that without this Scene the whole Third Act will be without women—and this is boring. Besides, the audience must know what happened to Lisa.

As he got deeper into the opera, a steady stream of letters dealt with many issues large and small relating to the music, the stage settings (Modest was preparing to send the finished libretto to the theater so that the scene designers could begin work), and many alterations to the text. In some cases the composer, racing ahead of deliveries from Russia, wrote words for a given number himself, then sent them to Modest for polishing and editing—but with the warning that, as he had already composed the music, any alteration had to retain the same meter. Tchaikovsky sketched the closing pages of the opera on March 2—less than six weeks after he had started work. He noted in his diary: "Cried bitterly when Herman expired. Either I am very tired or it is really good." A week later Modest wrote to him, "The news that you have finished the opera makes everyone gasp with astonishment. It is real magic! Also, all the scenery has been ordered and the first performance is to be on December 5."

Finding himself bored with Florence, a city of provincial character at least as far as its musical life was concerned (he saw a performance of *Aida*, which he thoroughly detested, except for the Amneris, and walked out after the second act), Tchaikovsky planned to prepare the vocal score in Rome, but finding all the hotels there already taken for the carnival season, he decided that "boring" Florence was the best place to get work done after all. He was enthusiastic about what he had created. On March 19 he wrote to Modest:

> Exactly two months ago I started to compose the opera! Today the piano score of the second Act is nearly finished. Only one left! This work is the worst and most severe strain on my nerves. I wrote the opera in complete oblivion of all else, with real enjoyment, and I shall certainly orchestrate it with great pleasure. But writing it all out is awful, for you are always having to spoil [on the piano] what has already been written for the orchestra. . . .
>
> Modia, either I am making an unpardonable mistake, or *The Queen of Spades* is going to be my *chef-d'oeuvre*. In some parts of it, for instance in the fourth scene, which I was scoring today, I experienced such terrific fear, horror, and violent

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alarm that surely the audience will have to share that experience. . . .

Thank you for worrying about the libretto. Poor you! It must have been boring writing it out again, but it is nothing compared with the piano score.

Tchaikovsky returned to Russia in May; there he put the finishing touches on his score. His enthusiasm about the new work did not fade. During June he played through the entire opera for his publisher Yurgenson and some others. "They are delighted. I must say that I also like this opera more than any of the others and sometimes I have to stop playing because I am so overwhelmed by emotion and want to cry!" Nikolai Figner, the tenor who would create the role of Herman, was naturally eager to see his part. Tchaikovsky visited him in early July to play the whole score through for him. "He is in raptures over his part, and talked about it with tears in his eyes—a good sign! He already knows some of it and has convinced me that he is clever and understanding. All his ideas about the part coincide with mine."

As the production drew closer, though, there were requests for changes to the ending of the opera. Modest wrote to warn the composer that "everybody insists on a change; they want to embellish the end after Herman's suicide, making his death more sentimental. What do you think?" The composer wrote on November 2:

> I would hate to agree to any additions; I fear that it is Figer who wants them, something like the last aria in *Lucia* with interruptions—last agony hiccups and the like. But this is out of the question!!!

In the end, no changes were made.

The rehearsal period in St. Petersburg pleased Tchaikovsky. Two weeks before the premiere he wrote to his sister-in-law Praskovaia, noting that "the production and sets are going to be lavish, the performance excellent!" The opening night was a consider-

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able success, and this was echoed a few weeks later when the opera was produced in Kiev. But in February 1891, after thirteen performances, *The Queen of Spades* was dropped from the repertory in St. Petersburg without explanation.

Today only two of Tchaikovsky's operas are firmly entrenched in the international repertory: *Eugene Onegin* and *The Queen of Spades*. The former is most unusual in its conversational tone, a far cry from the blood-and-thunder of most romantic opera; it is a worthy treatment of Pushkin's great poem (though, inevitably, the translation to musical form makes it a very different kind of piece in its tone and in many details).

The Queen of Spades came after Tchaikovsky had attempted works on a grander scale and more "theatrical" character, but with little success. It offers a superb balance between the declamatory expression of powerful feelings, the lyrical treatment of human relationships, the musical depiction of time and place (St. Petersburg in the late eighteenth century), and the appropriately characterful decorative elements of the divertissement and other "entertainment music," such as the songs of Pauline and Lisa's friends and of the men at their gambling. It was Tchaikovsky's decision to move the setting of the story to the eighteenth century (rather than making it contemporaneous with Pushkin's telling of it, around 1830), because this would give him the opportunity to compose "period" music in the style that he most loved, that of the Viennese classics. Though the orchestra and the harmonies are clearly from the late nineteenth century, so many turns of phrase from the opening scene of the children at play to the entertainments provided in the Countess's establishment evoke the earlier century, sometimes actually quoting eighteenth-century music. At the same time, the score is in no sense a pastiche of Mozart. Though the Russian court of the time of Catherine the Great (who makes a cameo appearance at Lisa's party) was thoroughly westernized, to the point that many of the aristocrats spoke better French than Russian—and the old Countess actually sings an aria from Gretry's once-popular opera *Richard the Lion-Hearted*—Tchaikovsky's music also makes it plain that this story takes place in Russia. The turns of popular song and liturgical chant are embedded in the score as much as are the strains of the classical era.

In creating a lively musical image of this time and place, and peopling it with children and their nursemaids, aristocratic young ladies at their entertainments, rakish gentlemen at their amusements, Tchaikovsky provides the ambience that serves as a foil to Herman's *idée fixe*, which can thus be at once an unsurprising development of a society in which wealth and position are so vital to success and a powerful psychological study of a man who puts his passionate desire to win a fortune at cards ahead of every human relationship. Whether the ghost of the old Countess is a "real" ghost or the creation of Herman's subconscious mind, the music that Tchaikovsky creates for that episode and its aftermath is wonderfully creepy, effectively showing a psyche on the verge of a breakdown and finally—in the opera's last moments—going over the edge.

—Steven Ledbetter

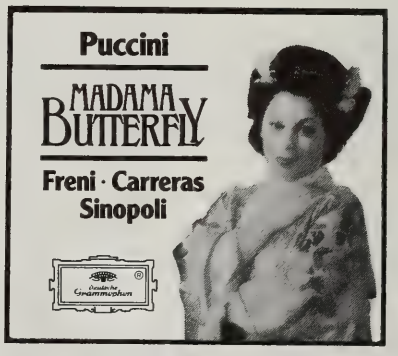
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Synopsis of Scenes

The action takes place in St. Petersburg at the end of the eighteenth century.

ACT I

Scene 1. A public park in St. Petersburg. On a sunny spring day, children play while their nurses and governesses relax and chat. Two officers, Tchekalinsky and Surin, appear, discussing their misfortunes at cards the previous night. They mention their fellow officer, Herman, who watches the action at the gaming tables closely night after night, but never joins in. Herman himself enters with Count Tomsky; he tells his friend that he is in love with a girl whose name he does not know, adding that he has no hope of winning her because she is of noble birth. A chorus of strollers interrupts the conversation to celebrate the unusually fine spring day. Prince Yeletsky enters; Tchekalinsky and Surin congratulate him on his rumored engagement. He speaks glowingly of his fiancée. At this moment the old Countess and her granddaughter Lisa walk by; Yeletsky points out Lisa as his bride-to-be. Herman realizes to his despair that she is his unknown love. Lisa notices the stranger—Herman—who constantly gazes on her passionately; she is afraid of him, as is the Countess.

After the two women leave, Surin and Tchekalinsky remark that the old Countess is "a witch," "a scarecrow." Tomsky tells them that she is known as the "Queen of Spades," and he wonders why she doesn't play cards any more. When the others ask what he means, he tells them of a mysterious incident from her youth, sixty years earlier, when she lived in Paris with a reputation as the "Venus of Moscow." One night when she had lost all her money gambling, a French nobleman who was infatuated with her promised her the secret of winning back everything she had lost and much

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more by staking her all on three successive turns of the card; he would teach her the secret of the three cards in return for a single rendezvous. She told the secret to her husband and to a handsome young man, but an apparition appeared to her with a warning: "You will receive a mortal stroke from the third who, ardently passionate and loving, comes to learn by force from you the three cards!" The friends are amused by the story, which they find improbable. They chaff Herman with the suggestion that he can use the mysterious secret to play without money. The friends leave Herman as a sudden storm begins to blow. The strollers hurry home to escape the thunder. But Herman stands pensively, musing. His passions have been awakened. He is determined to have the secret of the three cards and with it to win Lisa from the Prince.

Scene 2. Lisa's room. Lisa sits at her harpsichord surrounded by her friends, Pauline among them. Pauline sings a Romance followed by a lively Russian folk song. The governess enters to reprimand the young ladies. After they leave, Lisa admits to herself that she is unhappy; she does not love the prince, but is infatuated with the passionate, glowering stranger. Suddenly Herman himself appears on her balcony and begs her to listen to him. When the old Countess knocks on the door, Lisa indicates a place for Herman to hide while she admits her grandmother. The old woman scolds the girl for being up so late. After she leaves, Herman declares his love for Lisa. They embrace.

ACT II

Scene 1. A masked ball in the mansion of a rich dignitary. As the guests mill around, Tchekalinsky and Surin laughingly discuss Herman: Do his rapidly changing emotions reflect love or perhaps the pursuit of the Countess's secret? Prince Yeletsky enters with Lisa. He has noticed her sad moods and asks her if she will confide in him what-

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ever the cause might be. She evades the issue: "Later." He warmly offers his compassion and love to assist her in any way. As they leave, Herman enters holding a letter, clearly from Lisa, who wishes to see him after the performance. He cannot get out of his mind the idea that the secret of the three cards would make him rich enough to run away with Lisa. As he sits pondering a deep thought, Tchekalinsky and Surin play a joke on him, whispering near him, "Are you not the third, who ardently passionate and loving, comes to learn by force from her the three cards?" Herman jumps up at these unexpected words, echoing his own thoughts and desires, but all he can see are the unknown masked guests milling around. But he begins to ask himself, "What if . . . ?"

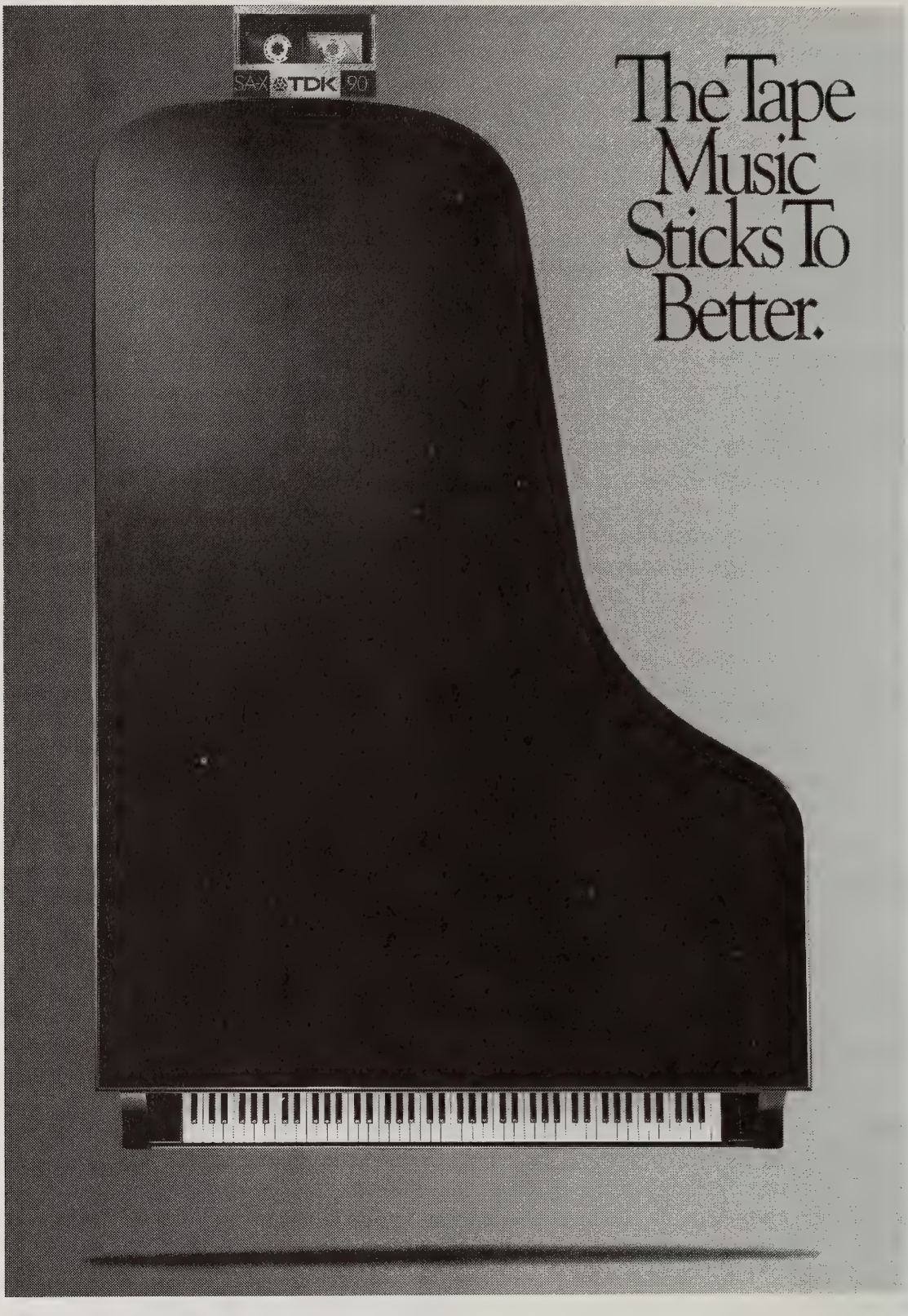
The Master of Ceremonies announces a pastoral entitled "The Shepherd's Sincerity." [The pastoral is omitted at this performance.] As the pastoral ends, Lisa enters masked to find Herman and gives him the key to a secret passageway that will lead him through the Countess's bedroom to a door to her room. She promises to await him there. Herman feels himself in the hands of fate. The Master of Ceremonies announces that the Tsarina Catherine the Great has come to the festive party. The chorus sings her praises.

Scene 2. The Countess's bedroom, illuminated by lamps. Herman enters through the secret door, determined now to find out the old woman's secret. He addresses a portrait of her in her youth: "I am linked to you by fate . . ." Hearing footsteps, he hides. The Countess's maids enter to prepare her room for sleep. Lisa follows with her maidservant, Masha, whom she sends away, whispering to her that *he* is coming. As they go out, the Countess herself enters dressed for bed, but, refusing to get into bed for the moment, she is settled in an armchair. She tells her maids that culture and taste have all decayed since her youth, which she spent as the idol of the French aristocracy. She sings an air from an old opera—Gretry's *Richard the Lion-Hearted*. Suddenly she orders them all out and is left with her thoughts, dozing off. Herman enters, begging her not to be frightened; he has only come to ask a favor. She stares at him and stirs only when he says, "You know three cards . . ." He implores her to reveal the secret. When she remains in a stony silence, he loses his temper and draws forth a pistol. The Countess collapses, dead. Herman is stunned not so much by her death as by his failure to wrest from her the secret of the cards. Lisa finds him there. When he insists that he did not wish her death but only wanted to learn the secret of the three cards, Lisa understands that his love for her was never anything but a pretense, and she orders him out.

ACT III

Scene 1. Herman's room in the barracks, late at night, with a howling wind outside. Herman is reading a letter from Lisa, asking to meet him on the embankment of the Neva by midnight. If he does not come by that time, she will believe that he wished her grandmother's death. Herman is tormented by the thought of what he has done to Lisa. He tries to sleep, but seems to hear the church choir singing the Countess's funeral service. With increasing horror he recalls the ceremony in which, at its height, he thought he saw the dead face wink at him. He hears noises—the wind, a knock on the window, which suddenly blows open and extinguishes the candle. The ghost of the Countess tells him that he must save Lisa by marrying her. Then the ghost tells him that the three winning cards are "three, seven, ace."

Scene 2. Night, on the Winter Canal. Lisa is alone, exhausted, but confident that Herman will come to her, thus demonstrating that he was a victim of circumstance. Her worry increases as the clock begins to strike, but just at midnight, Herman arrives. At first she is enormously relieved and grateful for this proof of his innocence.



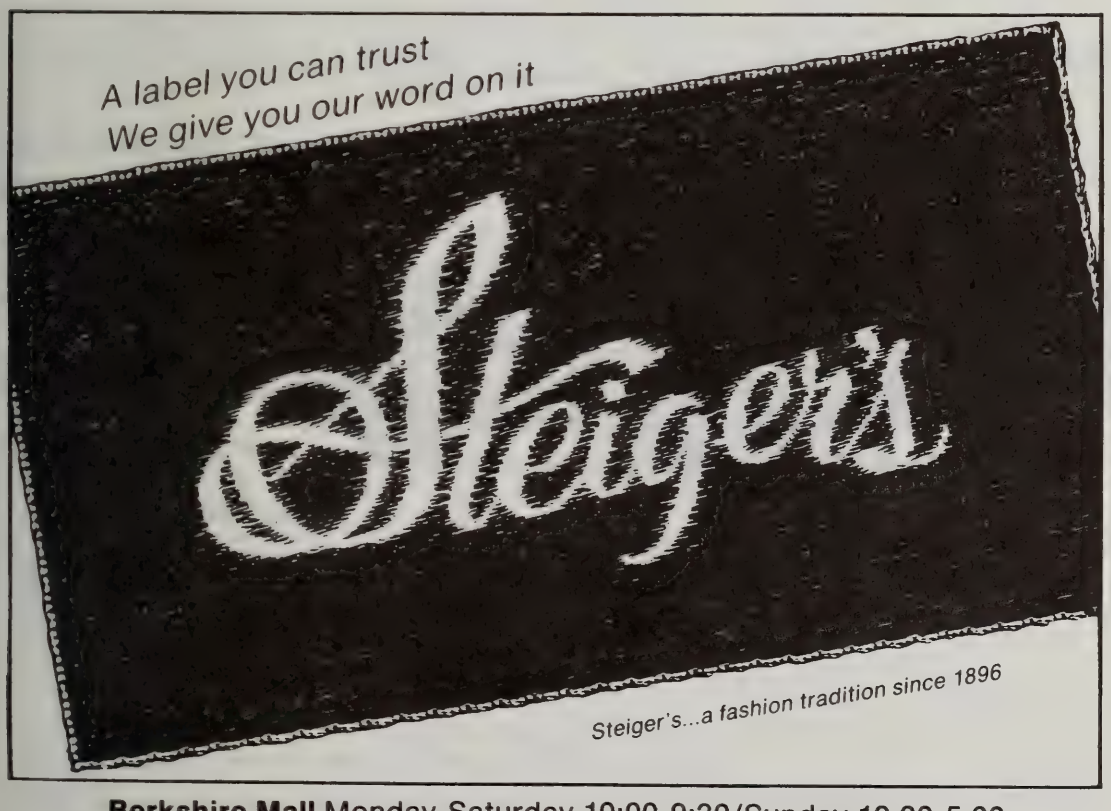
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He asks her to fly with him—to the gambling house. He has now learned the secret of the three cards, he says. Beside himself in his ravings, he is unable to recognize even Lisa. As he rushes off, she realizes that she has lost him and is herself lost for complicity in the death of her grandmother; she casts herself into the canal.

Scene 3. The gambling house. The place is filled with gamblers passing from youth to age with nothing other than drinking and gambling. Surin and Tchekalinsky are already busy at cards. Tomsky is surprised to see Prince Yeletsky arrive, for he has never gambled. But the prince quotes the old proverb, "Unlucky in love, lucky at cards." Tchekalinsky suggests that Tomsky sing for the guests, and he eventually undertakes an attractive and lyrical song that encourages shouts for more. Then four of the more inveterate gamblers, led by Tchekalinsky, undertake a livelier number, the "Gambler's song." Herman suddenly enters. Yeletsky anticipates the possibility of a duel with his former rival, and the others remark that he looks awful. Herman's desire to play a card is generally astonishing, since he has never played before. Even more surprising is the size of his opening bet: "Forty thousand!" Herman's first card—a three—wins. His second card—seven—also wins. The others feel that something is wrong. Herman grabs a glass of wine and sings his philosophy: "Life is a game!" At first no one wishes to bet against him on the third try, but finally Yeletsky, who has a score to settle with Herman, sees his bet. Triumphantly Herman throws his card down on the table, declaring it to be an ace—but the others see, on inspection, that it is the Queen of Spades. Herman has lost all his previous winnings. The ghost of the Countess appears; he raves wildly at it, then draws a knife and stabs himself. He begs the forgiveness of the Prince and Lisa (whom he seems to see as he dies); the chorus in turn prays for forgiveness for his soul.

—S.L.



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SEIJI OZAWA conducting

TCHAIKOVSKY	Polonaise from Act III of *Eugene Onegin*
TCHAIKOVSKY	Gremin's aria from *Eugene Onegin* NICOLAI GHIAUROV, bass
RACHMANINOFF	Rhapsody on a Theme of Paganini, Opus 43, for piano and orchestra BENJAMIN PASTERNACK

INTERMISSION

RACHMANINOFF	Song of the Old Gypsy, from *Aleko* Aleko's Cavatina, from *Aleko*
KHRENNIKOV	Song of the Drunkards Borachio and Conrad, from Incidental Music to Shakespeare's "Much Ado About Nothing" Mr. GHIAUROV
TCHAIKOVSKY	*Capriccio italien*, Opus 45

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George H. Kidder
President

NOTES

Pyotr Ilyich Tchaikovsky
Polonaise and Gremin's Aria from *Eugene Onegin*, Act III

Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He was co-author with K.S. Shilovsky of the libretto for his opera Eugene Onegin, *based on Pushkin's verse novel of the same name. The opera had its premiere at the Imperial College of Music, Little Theatre, Moscow, on March 29, 1879. The Polonaise is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings. Gremin's aria is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, and strings.*

Tchaikovsky turned one of the greatest classics of Russian poetry, Pushkin's novel in verse *Eugene Onegin*, into one of the most popular of Russian operas—and one of the most unusual, for it involves no grand heroics, and little in the way of melodramatic gesture. It deals rather with quite ordinary people and the common concerns of human relationships. The opera proceeds in music that conveys its conversational tone with remarkable accuracy, so that when suppressed passion does break out, its effect is all the stronger. The poem is rich in social commentary, which can scarcely be treated in the opera, but the basic outline of the plot is fairly closely followed.

The young Tatiana, daughter of Madame Larina, falls in love with Eugene Onegin, the friend of her sister's fiancé. She writes him a letter revealing her most private feelings, only to find herself devastated when he responds, frankly but not unkindly, that he can love her like a brother only; more passionate love and marriage are not for him. Onegin is a sophisticated urbanite bored with the lives of the countryfolk he is visiting. The last act takes place years later. Onegin has been abroad for some time in atonement for having killed his friend in a duel fought over a trivial point of honor. He appears as a guest at a fashionable house in St. Petersburg. When his kinsman, Prince Gremin, enters the room, Onegin is enchanted by his sophisticated wife, who turns out to be none other than the "simple" country girl Tatiana he had rejected some years before. Now it is Onegin's turn to be left distraught when his passionate letter to Tatiana finds her admitting her love for him, but insisting that he remember the path of honor.

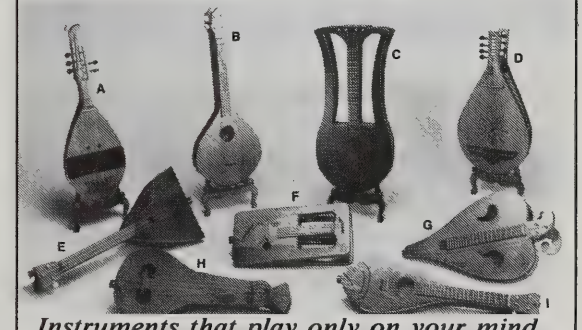
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The brilliant Polonaise, which introduces the party scene at the beginning of the last act, is a splendid characterization of the rich social world into which Tatiana has come—it is music of high society, a far cry from the countrified dances associated with her in the earlier acts. Already in the opening measures Tchaikovsky has succeeded in bringing to life an entirely different milieu, and in doing so he makes possible the drama of his final act. Gremin's aria, sung to Onegin, is a warm expression of mature, heartfelt love and happiness.

—Steven Ledbetter

Lyubvi vse vozrastï pokornï

yeyo porivï blagotvornï
i yunoshe v rastsvete let
yedva unvidevshemu svet,
i zakalonnomu sudboi
boitsu s sedoyu golovoi!
Onegin, ya skrïvat ne stanu,
bezumno ya lyublyu Tatyanu!
Tosklivo zhizn moya tekla;
ona yavilas i zazhgla,
kak solntsa luch sredi nenastya,

mne zhizn i molodost,
da, molodost i schastye!
Sredi lukavïkh, malodushnïkh,

shalnïkh balovannïkh detei,
zlodeyev i smeshnïkh i skuchnïkh,

tupïkh, privyazchivïkh sudei;
sredi koketok bogomolnïkh,
sredi kholopyev dobrovolnïkh,
sredi vsednevnïkh modnïkh stsen,
uchtivïkh, laskovïkh izmen,

sredi kholodnïkh prigovorov
zhestikoserdoi suyetï,
sredi dosadnoi pustotï
rashotov, dum i razgovorov,

People of all ages must submit
to love;
its transports are salutary
both to a youth in the blossoming years
who has scarcely yet seen the world,
and to one tempered by fate,
to a warrior with a grey head!
Onegin, I shan't conceal it:
I love Tatiana distractedly!
Drearily my life flowed on;
she appeared and lit up,
like the sun's ray in the midst of foul
weather,
my life, giving me youth—
yes, youth and happiness!
In the midst of these cunning,
pusillanimous,
mischievous, pampered children,
these scoundrels, both absurd and
boring,
these obtuse, captious arbiters;
in the midst of pious coquettes,
in the midst of constant fashionable
scenes,
courteous and affectionate acts of
infidelity,
in the midst of cold verdicts,
of cruel-hearted vanity,
in the midst of the vexing vacuity
of reckonings, and conversations,

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ona blistayet, kak zvezda	she shines like a star
vo mrake nochi, v nebe chistom,	in the murk of the night, a star pure and clear,
i mne yavlayetsa vsegda	and to me she appears always
v siyanye angela luchistom!	in the radiant nimbus of an angel!
Lyubvi vse vozrastï pokornï, *etc.*	People of all ages must submit to love; *etc.*

Sergei Rachmaninoff
Rhapsody on a Theme of Paganini, Opus 43

Sergei Vasilievich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his Rhapsody on a Theme of Paganini in July and August 1934 and gave the first performance, in Baltimore, on November 7 that year with the Philadelphia Orchestra under the direction of Leopold Stokowski. In addition to the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, side drum, triangle, cymbals, bass drum, harp, and strings.

Rachmaninoff's Rhapsody on a Theme of Paganini is one of those rare works that impresses even the snobbish types who customarily turn up their noses at the compositions of this Russian emigré who wrote such unabashedly romantic, heart-on-sleeve music. Generally regarded as a reactionary in a world dominated by the new ideas of Stravinsky's neo-classicism on the one hand and Schoenberg's twelve-tone technique on the other, Rachmaninoff has, until recent years, been largely written off by the musical intelligentsia. Times are changing, though, and his star is rising again. At least we can now begin to assess his contribution without fighting our way through a battlefield of entrenched avant-gardists. It is particularly instructive to compare the sarcastic, denigrating article on the composer in the fifth edition (1955) of Grove's Dictionary of Music and Musicians with the much more informative and balanced contribution in The New Grove Dictionary (1980). One would hardly guess that the two articles were about the same composer!

To be sure, the biggest successes, the pieces requested again and again, the works he could not avoid—the Second and Third piano concertos in particular, and, of course, the Prelude in C-sharp minor, which he had to play at every recital before the audience would let him leave—were far in the past by 1934. His most recent piano concerto, the Fourth, had grown to such lengths that he joked it would have to be performed on successive nights, like Wagner's *Ring*, and when it was premiered in Philadelphia in 1927 it was a dismal failure. In the end, the composer withdrew the work from further performance (he finally revised it considerably in 1941, but it has never become well-known). Another score composed at the same time, three Russian songs for chorus and orchestra, had come off well, but the failure of a work for his own instrument apparently hurt badly. Between 1926 (when he finished both the concerto and the Russian songs) and 1931 Rachmaninoff composed nothing. By 1931 he overcame his sense of fiasco sufficiently to compose the Variations on a Theme of Corelli, his last work for solo piano. This work, too, was not immediately successful. The composer sent a copy of the work, along with this wry commentary, to a composer friend in Russia, Nikolai Metner:

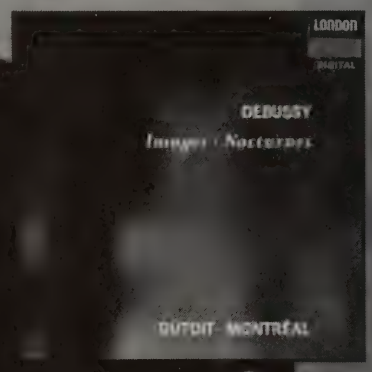
> I have played them here [in the United States] 15 times, but only one of these 15 performances was good I have not played them in full once. I was guided by the coughing of the public. When the coughing increased, I would leave out the

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next variation. When there was no coughing, I would play them in order. In one concert (I don't remember where—a small town) the coughing was such that I played only 10 variations (out of 20). My record was 18 variations (in New York). However, I hope that you will play them all and that you will not "cough."

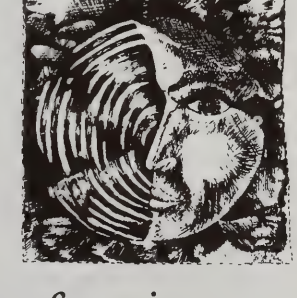
The variation form was not one for which Rachmaninoff had hitherto shown any particular predilection. (His only previous essay in the genre had been the Variations on a Theme of Chopin in 1902-03.) But it was clearly churning in his mind now, for when he arrived at his Swiss summer residence in the summer of 1934, he began to compose with extraordinary energy and imagination the work that is surely his finest essay in the medium of piano and orchestra.

It was bold of Rachmaninoff to choose a theme so thoroughly treated by earlier composers. Paganini himself had started the tradition by varying the theme of his Twenty-fourth Caprice for solo violin eleven times; later in the nineteenth century both Liszt and Brahms took their turns having a go at the theme. And in our own century, following Rachmaninoff, Witold Lutosławski and Boris Blacher have continued the investigation of Paganini's theme. And yet, despite the long history of composers' delving into this thematic material, Rachmaninoff comes up with fresh treatments presented in a score that is dashing, brilliant, romantic, and witty by turns. The great choreographer Fokine prepared a ballet to this music in 1939 to a scenario provided by Rachmaninoff himself, based on the Paganini legend, the demonic supervirtuoso whose powers were granted him through a pact with the devil. It is even conceivable that Rachmaninoff had this story in mind while composing (he often said that a program provided a stimulus when he was working, though he rarely revealed its nature or details).

At the outset strings and woodwinds toss fragments of the theme back and forth as the piano asserts itself with stern octaves on the tonic, *A*. The first variation actually precedes the formal statement of the full theme; it is a kind of bare-bones, stripped-down version, tense, bony, hushed, but with a sardonic touch of wit. The theme itself is first given—appropriately—to the violins, immediately evoking echoes of Paganini's original.

The title "Rhapsody" might lead us to expect extraordinary freedoms in the treatment of the Paganini material, but ironically Rachmaninoff here gives us the most classically shaped of all his compositions. Each variation is complete in itself, each has a marked, evident connection to the Paganini theme. As a whole the treatment be-

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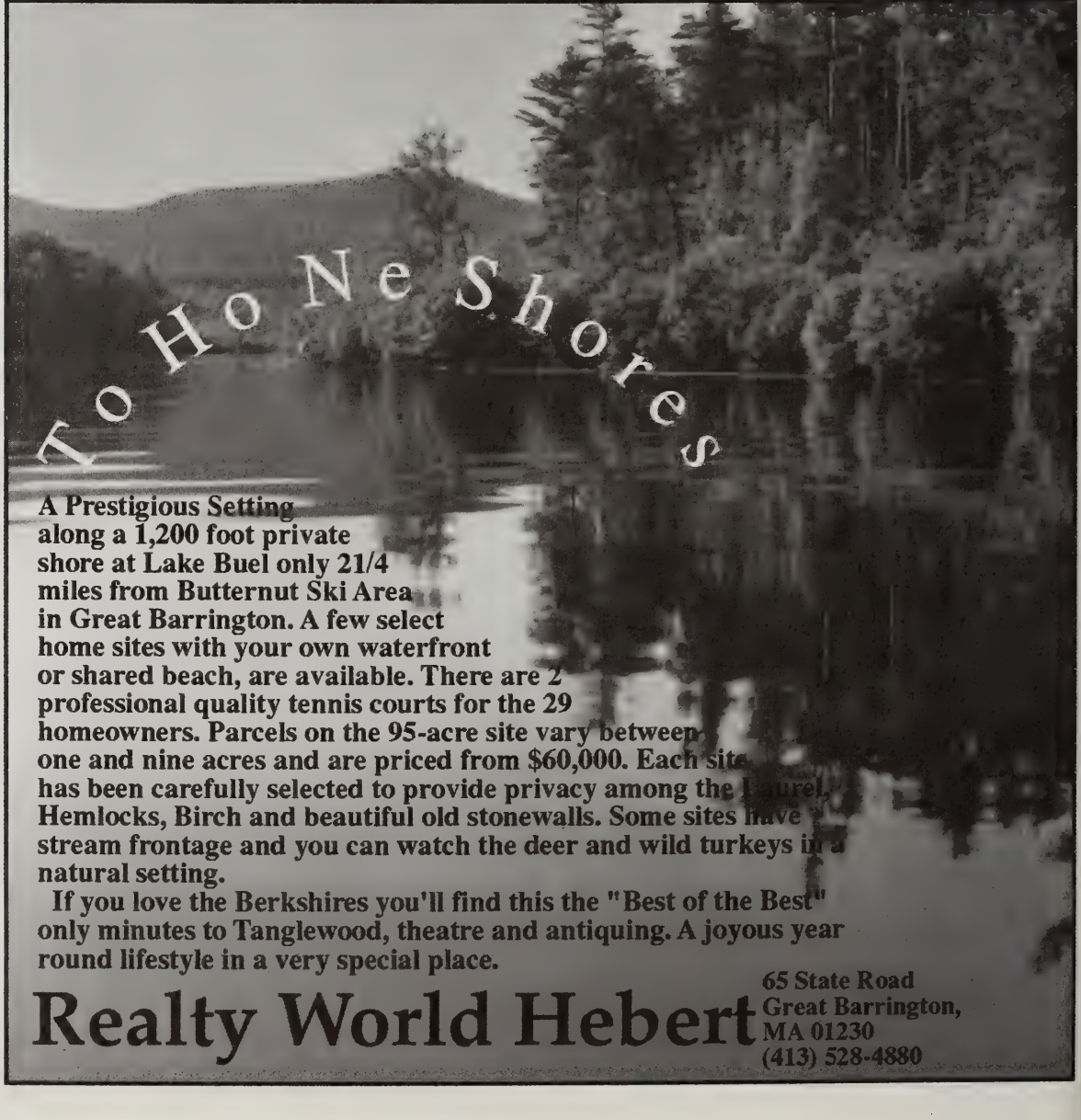


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comes freer as the work progresses, but that is entirely consonant with classical practice. The first six variations maintain strict tempo, stay in the same key (A minor) as Paganini's caprice, and even hint at Paganini's own variations. The first major change in character comes with the seventh variation, in which Rachmaninoff introduces one of his favorite musical ideas as a second thematic idea. This is the old plainchant sequence *Dies irae* from the Mass for the Dead, a tune widely used by romantic composers since Berlioz, but by no one so often as Rachmaninoff. We hear it first in sustained chords in the piano against thematic segments in bassoon and cellos. It will play a substantial role in the score, perhaps designed to suggest Paganini's supposed bargain with the devil (just as it was used to suggest diabolical activities in the "Dream of a Witches' Sabbath" in Berlioz's *Symphonie fantastique*). Rachmaninoff plans its several reappearances in his Rhapsody with a keen sense of telling effect.

By the ninth variation, Rachmaninoff is no longer so much playing with the thematic outline or its harmonic pattern as he is exploiting the colors and the rhythms of its diabolic character with special coloristic effects in the orchestration. A grotesque march presents the *Dies irae* like a slow tolling of funeral bells.

Up to this point the music has stayed firmly in Paganini's home key of A minor; now



the eleventh variation, which functions as a kind of reflective solo cadenza with a mysterious accompaniment, leads off to a new key and the beginning of a middle section in which the tonality is freer. This includes variations in a graceful minuet tempo, a fiery Allegro with thunderous piano chords, a lively F major variation in which the woodwinds and violins play triplet fanfares "like a trumpet," and a scherzando for the piano solo in which the orchestra is silent until the very end. A change to B-flat minor brings in a movement of great delicacy, with solo figures derived from Paganini in the oboes and later the clarinets, answered by violin or horn. Muted violins tremble softly as the variation comes to its end and continues in the same minor key with mysterious tremolos and wandering divagations of the pianist, with only a three-note motive to recall Paganini.

The modulations end up in the lush, romantic key of D-flat major for the most famous variation in the set, the eighteenth. This sounds, at first hearing, as if Rachmaninoff had thrown Paganini to the winds and gone off to seek the kind of rich Russian melody that had made his Second and Third piano concertos so popular. And yet this theme, in Rachmaninoff's most popular style, is derived from Paganini's by the simple device of turning its notes upside-down and playing them more slowly and lyrically. The result is an outpouring of lyric melody that soars climactically and then dies gently away.

The remaining five variations return to the home key to provide a finale of great brilliance *à la* Paganini, then turning to intimations of the satanic, with a dark march erupting in a piano cadenza and a variation (No. 23) in which the soloist begins in the unlikely key of A-flat; the orchestra promptly takes matters into its own hands by jerking the soloist up to A and continuing into the last variation, with a kaleidoscopic outburst of fireworks and a final reference in the brass to the *Dies irae*. Then, just as Rachmaninoff seems to be building up to his mightiest peroration, the score ends with the wittiest touch of all—one last quiet reference to Paganini.

—S.L.

Sergei Rachmaninoff
Song of the Old Gypsy and Aleko's Cavatina from *Aleko*

Sergei Vasilyevich Rachmaninoff was born in Semyonovo, Russia, on April 1, 1873, and died in Beverly Hills, California, on March 28, 1943. He composed his opera Aleko *in 1893 while a student at the Moscow Conservatory, to a libretto arranged by V.I. Nemirovich-Danchenko after Pushkin's late narrative poem, "The Gypsies." The work was premiered at the Bolshoi Theatre on October 18, 1893. Today's performance is the first of any part of the score by the Boston Symphony Orchestra. In addition to the solo bass voice, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and tuba, harp, and strings.*

To the general audience, Rachmaninoff has been known primarily as a pianist and composer of music for the piano. In recent years, though, we have begun to realize the much greater breadth of his work as a composer, particularly in vocal music, with recordings of his three operas (*Aleko*, *The Miserly Knight*, and *Francesca da Rimini*) and of his entire output as a composer of song. The one-act opera *Aleko* is his earliest work for the stage. It was composed, in fact, as a graduation requirement set by the composition teacher Anton Arensky at the Moscow Conservatory in 1892: every member of the class had to write a short opera on the same text. Rachmaninoff composed his work in the space of seventeen days. When he played it for the board of examiners, he received the highest possible mark, which, along with his accomplishments as a

pianist, won him the rarely-granted Great Gold Medal of the Moscow Conservatory.

Aleko was immediately published in vocal score; its premiere at the Bolshoi Theater on October 18, 1893, was hailed by Tchaikovsky. But the opera is scarcely known outside of Russia. Its libretto, drawn from a text familiar to Russians and virtually unknown anywhere else, is problematic. The title character is a wandering outcast who has thrown in his lot with a band of gypsies and has married among them. He lives only for his young wife, Zemfira. Early in the opera an old gypsy recounts how he had been abandoned by his wife years ago. This tale foreshadows Aleko's own tragic realization that Zemfira—the daughter of the old gypsy—loves a younger man. As they prepare to run away together, the enraged Aleko stabs them both. The gypsies thereupon shun him forever, and he is left condemned to a life of utter loneliness.

Rasskaz Starika

Volshebnoi siloi pyesnopenya
v tummanoi pamyati moyei
vdrug ozhivlyayutsa
vidyenya to svetlïkh,
to pyechalnï dnyei.
I nashi syeni kochevïye
v pstïnyakh ne spaslis ot byed.
I vsyudu strasti rokovïye,
i ot sulyeb zashchitï nyet.
Akh, bïstro molodost moya,
zvyezdoi paducheyu myelknula!
No tï, pora lyubvi, minula yeshcho
bïstrei:
tolko god menya lyubila Mariula.
Odnazhdï bliz kagulskikh vod,
mï chushdïi tabor povstrechali;
ziganyetye, sovi shatrï razbiv
bliz nashikh, u gorï,
dvye nochi zmyestye nochevali.
Oni ushli na tryetyu noch,
i, brosiv malenkuyu doch
ushla za nimi Mariula.

Ya mirno spal; zarya blyesnula;
prosnulsya ya, podruli nyet!
Ishchu, zovu,—popal i slyed.

Toskuya, plakala Zamfira,
i ya vaplakal!
S etikh por postïlï mne vse dyevï mira,
dlya nikh na vyek ugas moi vzor.

Song of the Old Gypsy

I stir to the magic of their song,
dim memories
suddenly come to life,
now of bright visions
now of sad days.
Our journey in the steppe
did not escape grief.
Everywhere are fateful passions,
and to fate there is no defense.
Ah, how quickly passed my youth!
It vanished like a shooting star!
More quickly still passed my love;

For but one year Mariula loved me.
Once beside the river Kagula
we camped,
a band of unknown gypsies near us.
Close by us on a hillside,
two nights they remained—
the third, they disappeared,
and, abandoning our little daughter,
my Mariula with them.

I slept unknowing—the light of dawn
awakened me to find her gone.
My frantic search, my calls were
useless.
Zemfira missed her sorely, cried;
I too.
From that day on, no woman drew me.
I live alone.

Kavatina Aleko

Vyes tabor spit.
Luna nad nim polnochnoi
krasotoyu blyeshchot.
Shto zh syerdtsye byednoye
tryetseshchot?
Kakoyu grustyu ya tomim?
Ya byez zabot, byez sozhalyenya,
byedu kochyuschchye dni.
Pryezrev okovï procvyeshchenya,
ya bolen tak zhe, kak oni,

Aleko's Cavatina

The whole camp is alseep.
The Moon, high in the sky,
shines brightly.
Why does my heart trouble me?

How it shakes and quivers!
I am without care or sorrow,
my home is where I lay me down.
No laws fetter me,

Ya zhil, nye priznavaya vlasti	I come and go at will.
sudbï kovarnoi i slepoi.	I laughed at fate,
No, bozhe, kak igrayut strasti	and now fate plays with me!
Moyei poslushnoyu dushoi! . . .	My will fades to nothing. . . .
Zemfira! Kak ona lyubila!	Zemfira! How she loved me!
Kak nyezhno pryeklonyas ko mnye, v	How softly held me in the night,
pustïnnoi tishinye chasï nochnïye providila!	in the silent steppe.
Kak chasto milïm lyepetanem,	Her merry loving play, one kiss
upoitelnïm lob zan'yem,	could overcome my gloominess,
zadumchivost' moyu v minutu	and fill my heart with joy.
razognat' umyela!	
Ya pomnyu: s nyegoi, polnoi strasti,	
sheptala mnye ona togda: "Lyublyu tebya,	I hear her clearly, saying, "I love you,
v tvoyei ya vlasti! Tvoya, Aleko, nasvegda!"	I am yours, yours Aleko, forever!"
I vsyo togda ya zabïval,	Then I forgot the world,
kogda ryecham yeyo vnimal,	heard her sweet voice only,
i, kak byezunïi tsyeloval,	kissed her lovely eyes,
yeyo charuyushchie ochi,	her glorious hair,
kos chudnïkh pryad' tyemnyeye nochi,	as though bewitched.
usta Zemfirï . . .	Zemfira's lips!
A ona, vsya nyegoi, strastyu polna,	And she, filled with torment,
pril'nuv ko mnye, v glaza glyadela . . .	looked on me with passion!
I stozh? shtozh? Zemfira ne vyerna!	And now! Zemfira's faithless.
Moya Zemfira okhladela!	My Zemfira's cold as stone.

Tikhon Khrennikov
Song of the Drunkards Borachio and Conrad, from Incidental Music to *Much Ado About Nothing*, Opus 7

Tikhon Nikolayevich Khrennikov was born in Elets, Russia, on June 10, 1913. He composed his incidental music to Shakespeare's "Much Ado About Nothing" in 1936 for a production at the Vakhtangov Theatre. This is the first performance of this music by the Boston Symphony Orchestra. The orchestral part calls for one each of flute, oboe, clarinet, and bassoon, two horns, two trumpets, trombone, and tuba, plus timpani and strings.

Tikhon Khrennikov studied with Shebalin at the Moscow Conservatory, from which he graduated with high honors in 1936. He had already begun making his mark as a composer with his Opus 1, a piano concerto, in 1933. His graduation piece, a symphony, added to his reputation. He soon became involved in the work of the progressive Vakhtangov Theatre, for which he composed incidental music, of which the score to *Much Ado About Nothing* was much admired.

Khrennikov's music has been little heard in this country, for reasons that have as much to do with politics as art. His style is fluent, tuneful, and conservative. He rose to the top of the Soviet artistic heirarchy quickly once it became clear that Stalin preferred his works, such as his "song opera" *Into the Storm* (1939), written in a folksong style, to Prokofiev's *Semyon Kotko* and other works by composers of more advanced tendencies. After winning state awards for works composed in the 1940s, Khrennikov came to prominence during the musical purge of 1948, in which his teacher Shebalin as well as Prokofiev, Shostakovich, and others were officially condemned for the artistic sin of formalism. Khrennikov's virulent attacks on their music, issued from his

powerful position as leader of the Soviet Composers' Union, has done little for his reputation, especially in this country. Following the death of Stalin in 1953, he moderated his stance somewhat, though he continued to support "socialist realism" as the preferred musical style. Still, his organizational abilities and political acumen led him to be re-elected regularly to the position at the head of the Composers' Union, and now, decades after the dark days of 1948, he is accorded considerable respect for his success in raising the prestige of the union and serving as a buffer between composers and the state.

In Shakespeare's *Much Ado About Nothing*, two ne'er-do-wells, Conrad and Borachio, are paid to spread false and malicious slanders about Hero, the daughter of Leonato, out of sheer mischief, in hopes of preventing her forthcoming marriage. Their treachery is stopped when they are overheard by the night watch—some comically inefficient constables—discussing what they have done. Shakespeare does not give them a song, so the lyrics for this composition must have been invented for the production at the Vakhtangov Theatre.

—S.L.

S treskom lopayutsya pochki,
go-go-go-go.
Plyashut pyanïe u bochki.
Ekh, nam bï da tak.
Ot vyesyennei etoi nochki
go-go-go-go.
plyashut pyanïe u bochki.
Ekh nam bï da tak.
Tairita tira tara tita tai—rampam
tairita tira tara tita tairam.
Tolstosum za pyat' zhemchuzhin
go-go-go-go
a samoi luchshei devkoi druzhen.
Ekh, nam bï da tak.
Tairita tira tara tita tai—rampam
tairita tira tara tita tairam.
Pam, pam, pam, pam,
pam, pa, pam, pa,
pam, pam, pam.

Flowerbuds burst open with a crackling,
la, la, la, la.
The guzzlers dance around the casks.
Oh, to be doing that!
On this spring night,
la, la, la, la,
the guzzlers dance by the casks.
Oh, to be doing that.
Tirita, tira, tara, tita tai, rompom,
tirita, tira, tara, tita, tiram.
For five pearls, a wealthy man
la, la, la, la,
can win the favors of an amiable girl
Oh! to be doing that.
Tirita, tira, tara, tita tai, rompom,
tirita, tira, tara, tita, tiram.
Pam, pam, pam, pam,
pam, pa, pam, pa,
pam, pam, pam.



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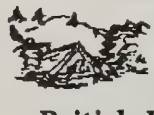
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Pyotr Ilyich Tchaikovsky
Capriccio italien, Opus 45

Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Vyatka province, Russia, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed his Capriccio italien *("Italian Capriccio") between January 16 and May 27, 1880; the first performance took place in Moscow on December 18 that year. Tchaikovsky's* Capriccio italien *had its first BSO performance in October 1897, under Emir Paur's direction. This is the orchestra's first performance of the piece at Tanglewood. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, two bassoons, four horns, two cornets and two trumpets, three trombones and tuba, timpani, glockenspiel, triangle, tambourine, bass drum, cymbals, harp, and strings.*

Over the centuries many artists of northern climes have been entranced by the warmth and sunshine of Italy (though, truly, their delight must be more relative—by comparison with their frigid homelands—than absolute, because Italian winters are more likely to be wreathed in chill mists than smiling in warm winter sunshine). Be that as it may, Tchaikovsky went to Rome in December 1879 and remained for three months. There in the happy company of his brother Modest and other friends, he went sightseeing in the time-honored manner. "Michelangelo's frescoes at the Sistine Chapel are no longer Greek to me," he wrote to his brother Anatoly, "and I am beginning to marvel at their originality and powerful beauty."

While he was in Rome, Tchaikovsky received word that the Paris premiere of his Fourth Symphony would take place the next day. He was furious at not learning soon enough to go to Paris for the performance, but by then there was nothing to do but wait for news from France. While he was waiting he began to compose his *Capriccio italien*. The work went easily, and within a week he had completed a draft. He wrote to Nadezhda von Meck, the mysterious patron with whom he corresponded and who provided him a stipend on the condition that they never meet, to say that he was pleased with his work, and he foresaw a bright future for it.

In that Tchaikovsky was not mistaken. Though scarcely a profound work, the *Italian Caprice* is nonetheless bold, fresh, warm, and colorful. It made such a hit at the Moscow premiere that the public demanded to hear it again later in the same concert series. Tchaikovsky had avoided the premiere itself, but he was persuaded to attend a rehearsal for the repeat performance. He reported to Modest, "It sounds marvelous." From the beginning Tchaikovsky had intended to compose a work modeled after Glinka's evocations of Spain. Like Glinka, he borrows tunes from the country he chooses to honor and stitches them together in the manner best calculated to provide variety of mood. Each of the tunes conjures up some image of Italy, from the opening fanfare (reportedly derived from the bugle call that awoke the composer each morning when it sounded from a military barracks near his hotel) to the sun-drenched warmth of the final waltz.

—S.L.

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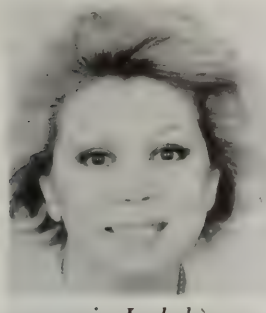
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ARTISTS

Mirella Freni



During the 1989-90 season, Italian soprano Mirella Freni celebrated the thirty-fifth anniversary of her career, with performances of Puccini's *Manon Lescaut* in Modena, her home town; two days later Italy's president bestowed upon her the country's highest honor, "The Cavalier of the Great Cross." She came to the Metropolitan Opera immediately thereafter for performances of the same opera, then finished her 1989-90 season singing her first Lisa in Tchaikovsky's *Pique Dame* in a new production at La Scala under the direction of Seiji Ozawa. During 1990-91, the soprano celebrates the twenty-fifth anniversary of her Metropolitan Opera debut. She opens the company's season in *La bohème* and later sings Susanna in *Le nozze di Figaro*. In March the Met will mount a gala performance to mark the official celebration of the anniversary. On that occasion she will sing acts from three different operas in the company of two other singers celebrating their twenty-fifth anniversaries with the company, tenor Alfredo Kraus and her husband, bass Nicolai Ghiaurov. Other highlights of Ms. Freni's year will include Verdi's *Don Carlo*, with which she opens the Vienna State Opera season, *Adriana Lecouvreur* and *Manon Lescaut* at La Scala, *Otello* in Seville, and a number of concerts, including the opening of Lincoln Center's Mostly Mozart Festival, which will be televised. Ms. Freni has made more than fifty recordings for most of the major companies and has appeared on television numerous times; she also appears in numerous complete opera performances on video disc. Ms. Freni made her professional debut as Micaela in 1955. She made her La Scala debut in 1962 as Nannetta in *Falstaff* and achieved international stardom there the following year, when she was cast by Herbert von Karajan as Mimi in *La bohème*, in a new production by Franco Zeffirelli. Within a short time, guest appearances took her to the world's most important opera houses, including the Vienna State Opera, where she was eventually named a *Kammersängerin* by the Austrian government. In 1970 Ms. Freni began a judicious transition from the purely lyric repertoire to that of certain heavier roles when she appeared with Jon Vickers in a new production of *Otello* at the Salzburg Festival. The conductor was Herbert von Karajan, who, perhaps more than anyone, had a profound influence on her career. Ms. Freni made her Boston Symphony debut in a 1981 performance of Verdi's *Requiem* at Tanglewood; this past February she appeared with the orchestra and tenor Peter Dvorsky in a gala concert in Symphony Hall in Boston.

Vladimir Popov



Dramatic tenor Vladimir Popov has returned to the Metropolitan Opera each season since his debut there as Lensky in Tchaikovsky's *Eugene Onegin* in September 1984. His roles in New York have also included Cavaradossi in *Tosca*, Turiddu in *Cavalleria rusticana*, Gabriele Adorno in *Simon Boccanegra*, Don Jose in *Carmen*, Prince Khovansky in *Khovanshchina*, Dimitri in *Boris Godunov*, Calaf in *Turandot*, and Radames in *Aida*. He made his Royal Opera debut at Covent Garden as Dimitri in *Boris Godunov* in June 1988 and his La Scala debut in June 1989 in Rimsky-Korsakov's *Tsar Saltan*. He has also been heard as Herman in a new production of *Pique Dame* at Washington Opera, and in the same role this season at La Scala under the direction of Seiji Ozawa. Also this season he made his debut at the Vienna State Opera, as Prince Golitsyn in *Khovanshchina* under the direction of Claudio Abbado, in performances recorded by Deutsche Grammophon. Also during 1989-90 he appeared as Radames at San Francisco Opera and sang his first performances of Samson in *Samson et Dalila* with Houston Grand Opera. Future projects include his first *Andrea Chénier* at the Metropolitan Opera and his first Canio in *I pagliacci* at L'Opéra de Montréal. Born in Moscow, Vladimir Popov was a leading tenor of the Bolshoi Opera. While in Italy to prepare Italian repertoire at La Scala he decided to emigrate to the West, arriving in the United States in 1982 and making his American stage debut as Dick Johnson in Puccini's *La fanciulla del West* with Seattle Opera and Portland Opera. In 1983 he appeared as Herman in an Opera Company of Philadelphia production of *Pique Dame* directed by Gian Carlo Menotti and televised nationally on PBS's "Great Performances." He made his European debut in *Tosca* with Netherlands Opera in 1985, his Italian debut at the Arena di Verona in *La fanciulla del West* in 1986, his San Francisco Opera debut as Macduff in Verdi's *Macbeth* that same year, his Houston

Grand Opera debut in June 1987 in *Turandot*, and his French operatic debut as Radames in Lyon in 1988. He is making his Boston Symphony Orchestra debut with this summer's performance of *Pique Dame* at Tanglewood.

Maureen Forrester



Contralto Maureen Forrester has been heard by audiences on five continents. A great advocate of twentieth-century music, especially that of her fellow Canadians, Ms. Forrester is also considered one of the world's foremost interpreters of Mahler. Recent seasons have included acclaimed performances of that composer's Symphony No. 2 with the Berlin Philharmonic, the Chicago Symphony, the Boston Symphony, and the Toronto Symphony, *Kindertotenlieder* with the Philadelphia Orchestra and the Orchestre symphonique de Québec, *Das Lied von der Erde* with the Hong Kong Philharmonic and Calgary Philharmonic, and *Songs of a Wayfarer* with the Buffalo Philharmonic. Her 1990-91 season includes the role of Mistress Quickly in concert performances of *Falstaff* with Edo de Waart and the Minnesota Orchestra, the role of the Marquise in *La Fille du régiment* with Manitoba Opera, the world premiere performance of Colin Mathewe's orchestration of Britten's song cycle *A Charm of Lullabies* with Raymond Leppard and the Indianapolis Symphony, and Mahler's Symphony No. 2 with the Springfield Symphony Orchestra. Her recent operatic engagements have included the Opera Company of Philadelphia's *Peter Grimes*, Canadian Opera Company's *Dialogues of the Carmelites*, San Diego Opera's *Hansel and Gretel*, New York City Opera's *Cendrillon*, Canadian Opera Company's *Pique Dame*, and the role of Klytemnestra in Strauss' *Elektra* with Seiji Ozawa and the Boston Symphony Orchestra at Tanglewood in 1988, her most recent engagement with the BSO. This past June she made her European operatic debut in *Pique Dame* at La Scala, under the direction of Seiji Ozawa. Born in Montreal, Maureen Forrester made her debut at the Montreal YWCA and was immediately engaged to sing Beethoven's Ninth Symphony with the Montreal Symphony under Otto Klemperer; she made her first Carnegie Hall appearance in 1957, singing Mahler's *Resurrection* Symphony under the direction of Bruno Walter. Ms. Forrester has more than 130 recordings to her credit,

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on the RCA Red Seal, CBS Masterworks, Vanguard, London, Telarc, and Westminster labels. In December 1988 she finished her five-year term as Chairperson of the Canada Council; this year she became spokesperson for the Arthritis Association of Canada. She is also on the Board of the Toronto Symphony and has been Chancellor of Wilfred Laurier University for the past five years. The recipient of twenty-nine honorary degrees and numerous other honors, Ms. Forrester has appeared many times with the Boston Symphony since her debut in 1958.

Katherine Ciesinski



The American mezzo-soprano Katherine Ciesinski pursues a career exploring the world of today's composers as well as the established classics of the lyric stage. During the past season, Ms. Ciesinski sang the role of Waltraute in San Francisco Opera's *Ring* cycle; other appearances in opera included Cornelia in Handel's *Giulio Cesare* with Houston Grand Opera, Lucretia in Britten's *Rape of Lucretia* with Long Beach Opera, and Tina in Argento's *Aspern Papers* with Washington Opera. Appearances with orchestra included performances with the Philadelphia Orchestra and the Houston Symphony. Recent engagements have also included San Francisco Opera appearances as Dulcinea in Massenet's *Don Quichotte*, the role of the Composer in *Ariadne auf Naxos* with Washington Concert Opera, returns to both the Metropolitan Opera and Netherlands Opera as Judith in *Bluebeard's Castle*, Beethoven's *Missa Solemnis* with Sir Colin Davis and the London Symphony Orchestra, and a return to Dallas Opera for the world premiere of Argento's *Aspern Papers*. Ms. Ciesinski's many appearances with the world's leading orchestras have included those of Cleveland, Philadelphia, Chicago, Boston, San Francisco, Houston, Montreal, and Toronto, and, in Europe, the Berlin Philharmonic, the Vienna Philharmonic, the Orchestre de Paris, and the Orchestre de la Suisse Romande. Also a noted recitalist, and a compelling champion of contemporary music, Ms. Ciesinski has had song cycles written for her by Lee Hoiby, Ned Rorem, Libby Larsen, and Jacques Lenot, among others. She was the featured artist in a nationally televised profile of composer Ivanna Themmen and has recorded Rorem's *Women's Voices* with the composer at the keyboard. She may be heard on the CRI, Marlboro Recording Society, RCA, and Erato labels. Born in Delaware, Katherine Ciesinski earned both bachelor's and master's degrees with highest honors from Temple University and continued her studies at the Curtis Institute. She won first prize in the Geneva International Competition and grand prize in the Paris International Competition by unanimous decision. Miss Ciesinski made her Boston Symphony debut at Tanglewood in 1980 and appeared most recently with the orchestra last summer.

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Judith Farris



Contralto Judith Farris's 1989-90 season has included appearances in *Lucia di Lammermoor* with Washington Opera and Handel's *Messiah* with the Hartford Symphony; this month, in addition to her Boston Symphony debut in *Pique Dame*, she participates in Schumann's *Scenes from Goethe's "Faust"* at the Caramoor Festival. Last season Ms. Farris appeared as the Governess in Washington Opera's production of *Pique Dame* and as Madelon in *Andrea Chénier* with the Canadian Opera Company; she also made her New York City recital debut at Alice Tully Hall, with a program ranging from songs by Henry Purcell to Shostakovich's Suite for Contralto and Piano. Ms. Farris began her professional career at the Santa Fe Opera, where she appeared as Delores in the world premiere of *Yerma* and as Mary in Wagner's *Der fliegende Holländer*. She has also appeared with Opera Theater of Saint Louis, Tulsa Opera, Fort Worth Opera, Virginia Opera, Chicago Opera Theater, and Connecticut Grand Opera, in repertoire ranging from Puccini to Gilbert and Sullivan to Gian Carlo Menotti's *The Consul*. She has also appeared as Nettie in the Kennedy Center production of Rodgers and Hammerstein's *Carousel*. The recipient of numerous awards, Ms. Farris has appeared as soloist with many of America's finest orchestras and has recorded Beethoven's Choral Fantasy with the New York Philharmonic.

Douglas Perry



Perhaps best-known for his acclaimed portrayal of Mahatma Gandhi in Philip Glass' opera *Satyagraha*, tenor Douglas Perry has distinguished himself throughout the United States and Europe as a versatile singing actor with an operatic repertoire of more than sixty roles. Mr. Perry made his European debut with the Netherlands Opera in the world premiere of *Satyagraha* and his La Scala debut in Leonard Bernstein's most recent opera, *A Quiet Place*. He made his Vienna State Opera debut in a new production of the latter work conducted by Mr. Bernstein, recorded for Deutsche Grammophon, and televised throughout Europe. Mr. Perry can also be heard as Gandhi on the best-selling recording of *Satyagraha* and recently made debuts in that role with Lyric Opera of Chicago, Seattle Opera, and San Francisco Opera. A frequent guest artist with such companies as Houston Grand Opera, New York City Opera, Greater Miami Opera, the Opera Company of Philadelphia, and Tulsa Opera, Mr. Perry has appeared with numerous other companies throughout the country, including those of Boston, Baltimore, Louisville, Santa Fe, St. Louis, and Minnesota. He was heard with Minnesota Opera in the recent world premiere of Dominick Argento's *Casanova* and returned to Santa Fe Opera in the summer of 1989 for the American

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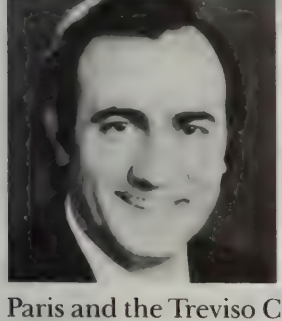
premiere of Judith Weir's *A Night at the Chinese Opera*. Douglas Perry is also acclaimed for his performances of concert repertoire and has appeared with such orchestras as the Boston Symphony, Tulsa Philharmonic, Syracuse Symphony, and the orchestras of San Antonio and Nashville, among others. He sings frequently at Carnegie Hall with New York's major oratorio societies, in works ranging from those by Bach and Handel to contemporary pieces and world premieres. In addition to *Satyagraha* and *A Quiet Place*, Mr. Perry has also recorded Glass' *Songs from Liquid Days*, another best-seller, and Virgil Thomson's *The Mother of Us All*. Mr. Perry made his only previous Boston Symphony Orchestra appearance in 1981, as Missail in a Tanglewood staging of scenes from Mussorgsky's *Boris Godunov* under Seiji Ozawa's direction.

Sergei Leiferkus



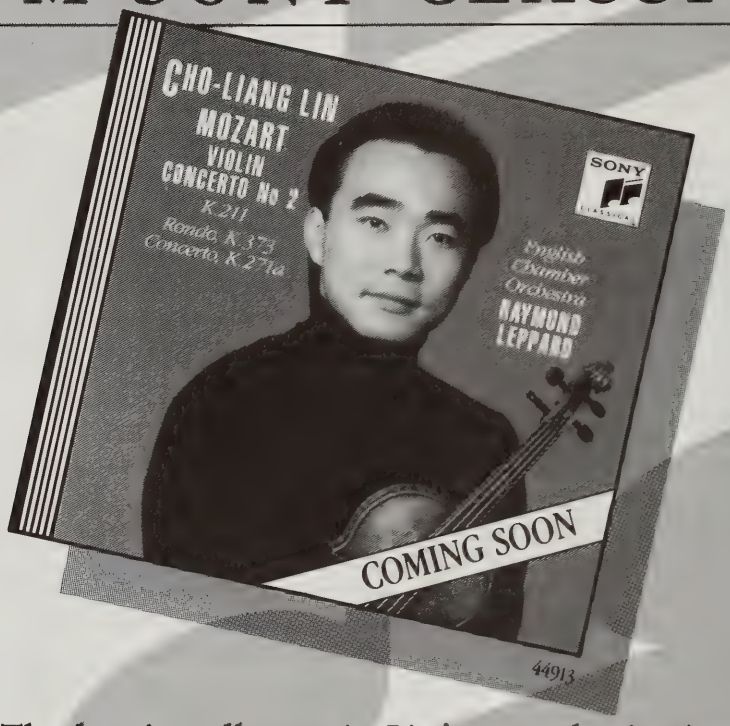
The leading baritone of the Kirov Opera since 1978, Sergei Leiferkus was born in Leningrad and entered the conservatory there in 1967 as a student of Barksov and Shaposhnikov. In 1971, while a soloist with the Musical Comedy Theatre in Leningrad, he won first prize in the prestigious Glinka Vocal Competition. In 1972 he joined the Maly Opera/Ballet Theatre, making his debut in *La traviata*; he went on to distinguish himself in the leading bass-baritone roles in *Eugene Onegin*, *Iolanta*, *La bohème*, *Gianni Schicchi*, and *Don Giovanni*. Mr. Leiferkus won the grand prize at the International Vocal Competition in Ostende, Belgium, in 1979. He had an outstanding success as Prince Andrei in the Kirov Opera's new production of Prokofiev's *War and Peace* in 1977 and has since appeared with that company in a wide assortment of roles, ranging from the standard repertoire and the villains in Offenbach's *Tales of Hoffmann* to contemporary roles such as Chichikov in Shchedrin's *Dead Souls*. Mr. Leiferkus' extensive touring schedule has taken him throughout the Soviet Union and eastern and western Europe. Recent engagements have included Scarpia in *Tosca* with Opera North, Escamillo in *Carmen* with English National Opera, and Count Di Luna in *Il trovatore* at the Royal Opera House, Covent Garden. In 1987 he sang the title role of *Eugene Onegin* with the Kirov Opera at Covent Garden and made his Boston Symphony debut in performances of Shostakovich's Symphony No. 13, *Babi Yar*. Upcoming engagements in Europe include performances at Covent Garden as Count Di Luna and in the title role of Borodin's *Prince Igor*, recordings with the Berlin Philharmonic for Deutsche Grammophon, and a recording of Mussorgsky's *Songs and Dances of Death* for RCA Victor Red Seal. In November 1989 Mr. Leiferkus made his American opera debut with San Francisco Opera as Telramund in *Lohengrin* and performed Shostakovich's *Babi Yar* with the Philadelphia Orchestra. In the fall of 1990 he performs the title role in a new Dallas Opera production of *Prince Igor* and the title role of *Eugene Onegin* with the Canadian Opera Company. In April 1991 he performs Rachmaninoff's *The Bells* and Janáček's *Glagolitic Mass* with the Montreal Symphony; the latter work will be recorded by Decca. Upcoming engagements also include Prokofiev's *Ivan the Terrible* with the London Philharmonic under the direction of Mstislav Rostropovich, an Opéra de la Bastille production of *Le nozze di Figaro*, and performances as Scarpia at Covent Garden. Mr. Leiferkus has been honored with the title of People's Artist of the Russian Republic.

Lajos Miller



Hungarian-born baritone Lajos Miller made his Metropolitan Opera debut in February 1990 as Di Luna in Verdi's *Il trovatore*; he has also sung at most of the world's leading opera houses, including the Vienna State Opera, the Paris Opera, La Scala, Geneva's Grand Théâtre, and the Teatro Colon in Buenos Aires, among many others. Born in Szombathely, Mr. Miller graduated from the Ferenc Liszt Academy in Budapest and was immediately engaged by the Budapest State Opera as a leading baritone, making his debut in Szokoloy's *Hamlet*. He came to the attention of the European musical world after winning several vocal competitions, including the International Vocal Competition in Paris and the Treviso Competition in Italy. Important debuts outside Hungary followed in quick succession: as Renato in *Un ballo in maschera* with the Bavarian State Opera, as Di Luna in *Il trovatore* at the Vienna State Opera and the Hamburg State Opera, as Silvio in *I pagliacci* at the Paris Opera, as Carlo in *La forza del destino* at the Teatro dell'Opera in Rome, as Shaklovitsky

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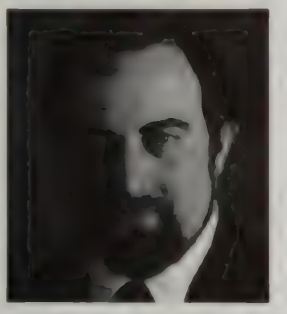
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in *Khovanshchina* at La Scala, as Yeletsky in *Pique Dame* at Geneva's Grand Théâtre and at the Teatro Colon in Buenos Aires, as Germont in *La traviata* at the Teatro Giuseppe Verdi in Trieste, in Luciano Berio's *La vera storia* at the Teatro Comunale in Florence, and as Posa in *Don Carlo* at Bologna's Teatro Comunale. Mr. Miller made his North American debut with Houston Grand Opera as Di Luna in *Il trovatore* and made his New York debut at Carnegie Hall in Donizetti's *Dom Sebastien* with Eve Queler and the Opera Orchestra of New York. He made his Opera Company of Philadelphia debut in 1983 as Yeletsky in a production of *Pique Dame* telecast throughout North America, and his Canadian opera debut with L'Opéra de Montréal in 1987, singing his first Iago in *Otello*. In 1989 he made his Washington Opera debut in *Pique Dame*. During the 1989-90 season Mr. Miller made his Canadian Opera Company debut in *Un ballo in maschera* and appeared under Seiji Ozawa's direction in a new production of *Pique Dame* at La Scala. He also appeared in Santiago, Chile, in *Eugene Onegin*, in Munich in Rossini's *Mosè*, and in several roles in his native Budapest. Mr. Miller's recordings for Hungaroton include *Mosè*, *Ernani*, *Nerone*, *Simon Boccanegra*, *Attila*, *Madama Butterfly*, and Respighi's *Belfagor*. In appreciation for his outstanding merits in furthering Hungarian musical culture, Lajos Miller has been honored with the Kossuth Prize and the Liszt Prize. Mr. Miller is making his Boston Symphony Orchestra debut in *Pique Dame* at Tanglewood.

Julian Rodescu



Bass Julian Rodescu has been praised for his appearances in Shostakovich's *Lady Macbeth of Mtsensk* and as the King of Egypt in Delaware Opera performances of *Aida*, for his performance as Hunding in the first act of Wagner's *Die Walküre*, and for performances of Schubert Lieder. He has been heard as Sarastro in Mozart's *Magic Flute* with the Opera Sinfonia, the Mannes Mozart Festival, and in his debut with the New York City Opera at the Saratoga Festival. Other appearances have included the roles of the Commendatore in *Don Giovanni* and the Baron in Offenbach's *La Vie parisienne*. Mr. Rodescu made his Canadian debut in 1987 with the Orchestra London, in Beethoven's *Missa Solemnis*. In 1988 he was the only American bass among the winners of the Pavarotti World Competition at the Philadelphia Opera; also that year he appeared as the Master of Ceremonies with the National Symphony Orchestra at the Kennedy Center and in Carnegie Hall in the world premiere performances of Shostakovich's *Rayok*. In 1989 Mr. Rodescu sang the role of Charon in Monteverdi's *Orfeo* in Toronto and the role of Sarastro with both Central City Opera and Knoxville Opera. He will appear with the Knoxville Symphony and the Florida Symphony next season. Mr. Rodescu is making his Boston Symphony Orchestra debut in *Pique Dame* at Tanglewood this summer.

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Pamela Dillard

A 1990 Vocal Fellow at the Tanglewood Music Center, mezzo-soprano Pamela Dillard was a semi-finalist in the regional Metropolitan Opera auditions in 1990 and a national finalist in the Leontyne Price Vocal Arts Competition in 1989. Ms. Dillard received her bachelor's degree from Tulane University and is currently in the master's program at Boston University, where she studies with Phyllis Curtin. Her professional engagements have included performances as the Mother in *Amahl and the Night Visitors* and the Witch in *Hansel und Gretel*, and appearances as soloist in Haydn's *Lord Nelson* Mass and Mozart's *Requiem*.

Paul Kirby

A 1990 Vocal Fellow at the Tanglewood Music Center, tenor Paul Kirby has performed as soloist with the John Oliver Chorale in Boston and with the Manchester Choral Society in New Hampshire. He received his master's degree in music from Boston University, where he studied with S. Mark Aliapoulios; his other teachers have included Joan Heller and Richard Cassilly. Mr. Kirby is on the voice faculty at Southeastern Massachusetts University and was a faculty member at the Boston University Tanglewood Institute in 1986, 1987, and 1988.

Drew Abbot

A 1990 Vocal Fellow at the Tanglewood Music Center, tenor Drew Abbot has studied with John Alexander, Phyllis Curtin, and Dean Wilder. He made his professional debut with the Wienerkammeroper as Ferrando in Mozart's *Così fan tutte* in the summer of 1988. Mr. Abbot received his master of music degree from Boston University in 1987 and his artist diploma in opera from the Cincinnati Conservatory of Music in 1990. He has made recital appearances at the Harvard Musical Society in Boston, at the Goethe Institute in Munich, West Germany, and at the Tanglewood Music Center.

Yu Chen

A 1990 Vocal Fellow at the Tanglewood Music Center, Yu Chen was born in Wuhan, China. He was a student at the Shanghai Conservatory from 1979 to 1985 and studied with Herta Glaz at the University of Southern California from 1987 to 1990. Mr. Chen received a fellowship to the Aspen Music Festival in 1988 and was a Vocal Fellow at the Tanglewood Music Center in 1989.

David Kneuss

This season marks the tenth anniversary of David Kneuss' first staged opera production at Tanglewood, *Tosca* with Shirley Verrett and Sherrill Milnes in 1980; this was followed in consecutive years by scenes from *Boris Godunov* with Nicolai Ghiaurov, *Fidelio* with Hildegard Behrens and James McCracken, *Orfeo ed Euridice* with Marilyn Horne, Benita Valente, and Erie Mills, Berlioz's *Béatrice et Bénédict* with Frederica von Stade, Jon Garrison, and Sylvia McNair, and a staging of Bach's *St. Matthew* Passion with Edith Mathis and Benjamin Luxon. Since that *St. Matthew*, Mr. Kneuss has experimented further with the concert/opera format: with another *Orfeo* in Columbus, in which the late Jan DeGaetani fulfilled a lifelong wish to sing the role of Orfeo in a staged production; with a production of *Carmen* created for Victor Borge, blending Mr. Borge's conducting ability and gift of entertainment to the delight of audiences on the west coast and in Texas; and with an afternoon of spirituals at Carnegie Hall with Kathleen Battle and Jessye Norman, which will appear later this year on PBS. Currently in his thirteenth season at the Metropolitan Opera, Mr. Kneuss recently assumed the position of executive stage director with that company; he continues to direct revivals of many Met productions and this fall will stage Franco Zeffirelli's production of *La bohème* with Mirella Freni and Plácido Domingo for the opening night of the Met's 1990-91 season. Mr. Kneuss has also created productions for a number of other American opera companies, including San Francisco, Atlanta, and Columbus, as well as for the Maggio Musicale Fiorentino.

John Michael Deegan and Sarah G. Conly

John Michael Deegan and Sarah G. Conly's association with the Boston Symphony Orchestra began in 1980 with Mr. Deegan's design for the Tanglewood production of *Tosca*. Since then, the couple has collaborated on designs for nearly three dozen other productions, including eight more for the Boston Symphony Orchestra. Their many design credits also include sets, costumes, and lighting for such geographically widespread companies as the Maggio Musicale Fiorentino, Iceland National Opera, the Opera Company of Boston, and Atlanta Opera. The couple recently completed a three-week stint aboard the Queen Elizabeth II as designers for a Theater Guild cruise from Sydney to Hong Kong. Their production of Flotow's *Martha* is due to open at the New York City Opera this fall. In addition to working with Mr. Deegan, Ms. Conly designs costumes for opera, dance, theater, and television. Mr. Deegan made his Broadway debut last season as lighting designer for *The Circle*; he will also do lighting for *Shadowlands*, which is due to open on Broadway this fall.

Tanglewood Festival Chorus
John Oliver, Conductor



Celebrating its twentieth anniversary this season, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein and Charles Dutoit. In addition, the Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. An album of *a cappella* twentieth-century American music recorded at the invitation of Deutsche Grammophon was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the Boston Symphony Orchestra currently available on compact disc include Strauss' *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc; Poulenc's *Gloria* and *Stabat Mater* with soprano Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with mezzo-soprano Frederica von Stade, on CBS. The chorus may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra, and on a Nonesuch recording of music by Luigi Dallapiccola



and Kurt Weill conducted by John Oliver. In June 1989 the Tanglewood Festival Chorus was chosen to help close a month-long International Choral Festival based in Toronto, Canada; the chorus gave a concert of music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction and participated in the festival's closing performance, the Verdi *Requiem* with the Toronto Symphony under the direction of Charles Dutoit. This summer they mark their twentieth anniversary when they perform Berlioz's *Requiem* on the final Boston Symphony concert of the 1990 Tanglewood season.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which has recently completed its thirteenth season. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

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Mary A.V. Crimmins
Sara Dorfman
Lois Hearn
Alice Honner-White
Barbara MacDonald
Carol McKeen
Jan Elizabeth Norvelle
Jennifer M. Pigg
Jamie Redgrave
Sarah J. Robinson
Charlotte Russell
Lisa Saunier
Pamela Schweppe
Joan Pernice Sherman
Deborah Speer

Mezzo-sopranos

Maisy Bennett
Clarissa Botsford
Nancy Brockway
Barbara Clemens
Evelyn E. Kern
Irene Gilbride
Deborah Gruber
Jenni Harrison
Donna Hewitt-Didham
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John Vincent MacInnis
David E. Meharry
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Ronald Severson
Barry Singer
Richard H. Witter

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Edward Dahl
David Kim
John Knowles
Timothy Lanagan
Lee B. Leach
Steven Ledbetter
Brady Macosko
Rene Miville
Joseph Oravecz
Stephen Owades
Michael Prichard
Andrew Roudenko
Vladimir Roudenko
Paul Sanner
Peter Strickland
Paul R. Tessier
Pieter Conrad White
Howard Wilcox

Virginia Salmo Hecker, Manager
Frank Corliss, Rehearsal pianist

Boston Boy Choir
John Dunn, Director

Also known as the Boston Archdiocesan Choir School, the Boston Boy Choir, John Dunn, director, was founded in 1963 at St. Paul's Parish Church in Harvard Square, Cambridge, Massachusetts, by the eminent choral director and music educator Theodore Marier. A full-time day school, the BACS is dedicated to providing boys in grades five through eight with an extensive education in music in the context of a rigorous academic program. The choir is currently directed by noted organist John Dunn, a graduate of Harvard University and Boston University, and who has been affiliated with the school since its founding. Mr. Dunn succeeded Dr. Marier upon the latter's retirement in 1986. In addition to its unique program of liturgical music at St. Paul's Church, the choir also sings frequently at special celebrations and has performed major works with the Boston Symphony Orchestra since 1971, in Boston, at Tanglewood, and at Carnegie Hall.



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Nicolai Ghiaurov



In demand for concert and opera appearances throughout the world, famed Bulgarian bass Nicolai Ghiaurov has made an indelible mark in the music world performing such roles as the title characters of Mussorgsky's *Boris Godunov* and *Khovanshchina*, King Philip II in Verdi's *Don Carlo*, Prince Gremin in Tchaikovsky's *Eugene Onegin*, and the comic role of Don Basilio in Rossini's *Il barbiere di Siviglia*. For more than thirty years Mr. Ghiaurov has been a leading bass in the great opera houses of Europe and North America, including La Scala, Vienna, Paris, the Met, Chicago, and the San Francisco Opera. One of the most recorded basses of our age, he has recorded his most famous roles, some of them more than once, with the foremost conductors and orchestras of our era, including Herbert von Karajan, Sir Georg Solti, Claudio Abbado, Carlo Maria Giulini, the Vienna Philharmonic, the Berlin Philharmonic, and the Philharmonia. Mr. Ghiaurov's busy 1990-91 calendar includes a series of gala concerts of opera arias as well as symphonic dates in both Europe and America. In opera, he will appear at the Metropolitan Opera, San Francisco Opera, Vienna State Opera, Bologna's Teatro Comunale, and Barcelona's Liceo, in productions of *Khovanshchina*, *La bohème*, *Rigoletto*, *Eugene Onegin*, *Boris Godunov*, and *Don Carlo*. Besides his Tanglewood appearance with Seiji Ozawa and the Boston Symphony Orchestra this summer, he also appears at Tanglewood in recital with his wife, soprano Mirella Freni. Mr. Ghiaurov makes his home in Milan, Vienna, and Sofia. His daughter Elena is a rising young actress of considerable fame in Italy; his son Vladimir, a conductor, is gaining considerable recognition in his native Bulgaria as well as in Europe. Mr. Ghiaurov made his only previous Boston Symphony appearances in 1981, also at Tanglewood under Seiji Ozawa's direction: as a soloist in Verdi's *Requiem*, and in the title role in a production of scenes from Mussorgsky's *Boris Godunov*.

Benjamin Pasternack

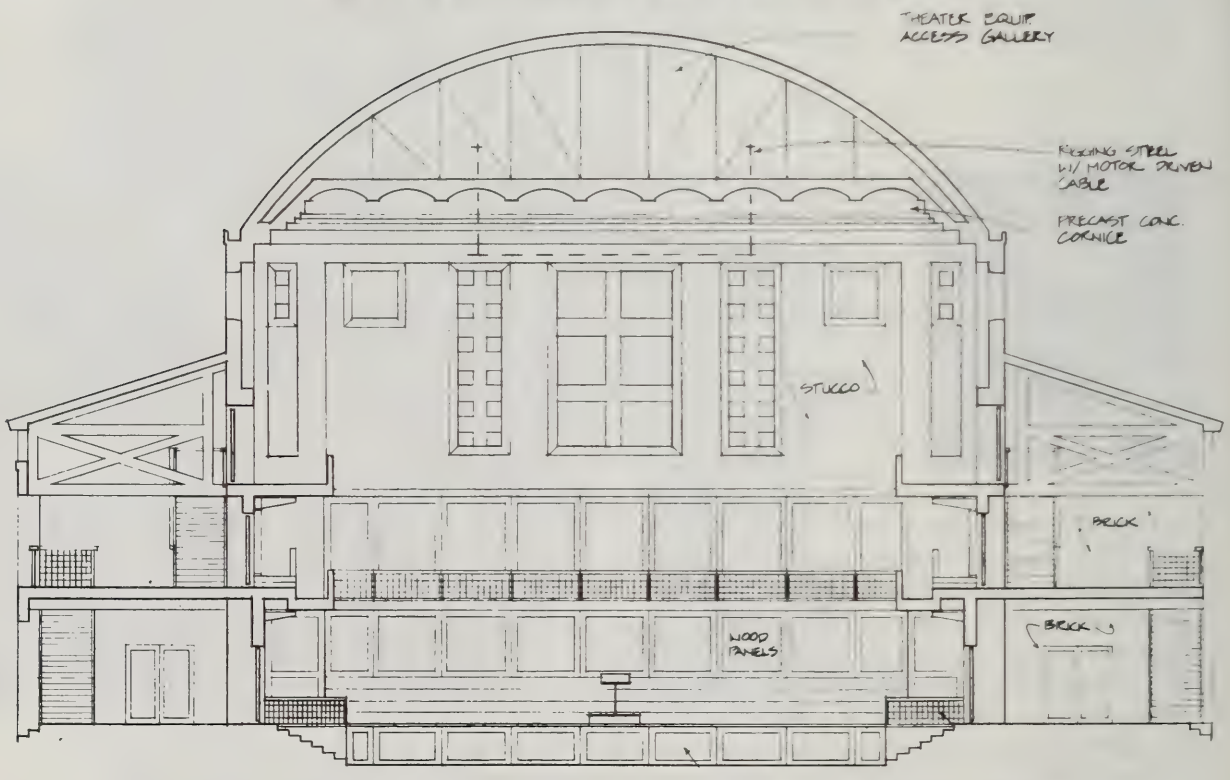


Pianist Benjamin Pasternack was the grand prize winner of the prestigious World Music Masters Piano Competition held for the first time in Paris in July 1989. Bestowed by the unanimous vote of a distinguished panel of judges, the honor carried with it a substantial cash award and performance engagements in Portugal, France, Canada, Switzerland, and the United States. In August 1988 Mr. Pasternack won the top prize awarded at the Fortieth Busoni International Piano Competition in Bolzano, Italy, which led to a series of recitals in northern Italy and a compact disc recording on the Nuova Era label.

A native of Philadelphia, Benjamin Pasternack began his performance career at the age of eight. At thirteen he entered the Curtis Institute of Music, where he studied with Mieczyslaw Horszowski, Rudolf Serkin, and Seymour Lipkin. He has also studied with Leon Fleisher and Leonard Shure. Mr. Pasternack has appeared as soloist with the symphony orchestras of Boston, Philadelphia, St. Louis, and Hartford. In October 1988 he garnered critical and public acclaim when, on less than thirty-six hours' notice, he performed Mozart's G major concerto, K.453, with the Boston Symphony Orchestra in Symphony Hall. Mr. Pasternack has been a guest artist at the Tanglewood Music Center, the Seattle Chamber Music Festival, the Capuchos Festival in Portugal, and the Menton Festival in France. During the 1989-90 season his engagements included two recital tours of Europe, with performances at the Tonhalle in Zurich, the Herculessaal in Munich, Frankfurt's Alte Oper, and the Salle Gaveau in Paris. In 1991 he will perform with the Tonhalle Orchestra of Zurich under the direction of Erich Leinsdorf. Mr. Pasternack is a member of the piano faculty at Boston University's School for the Arts. His first appearance as piano soloist with the Boston Symphony Orchestra took place at Tanglewood in 1987, when he performed George Perle's Concerto for Piano, Winds, and Timpani under the direction of Seiji Ozawa.

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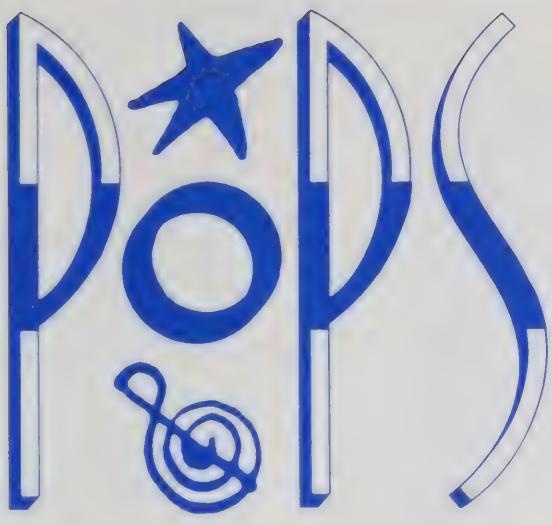
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JOHN WILLIAMS



In 1990 John Williams celebrates his tenth anniversary as Conductor of the Boston Pops Orchestra. In January 1980, he was named nineteenth conductor of the ensemble since its founding in 1885. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

John Williams has composed the music and served as music director for more than seventy films, including *Stanley and Iris*, *Always*, *Born on the Fourth of July*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, the *Indiana Jones* trilogy, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received twenty-six Academy Award nominations and has been awarded four Oscars and fifteen Grammies, as well as several gold and platinum records. He is currently working on the score for *Presumed Innocent*, starring Harrison Ford.

Mr. Williams has also written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and the theme for the 1988 Summer Olympics.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams's film scores have been recorded, and his recent acclaimed albums with the Boston Pops Orchestra include *Digital Jukebox*, *Pops Britannia*, featuring music of the British Isles, and *Salute to Hollywood*. *Pops à la Russe*, an album of favorite Russian music, has recently been released on Philips Records, and an all-Gershwin album has been recorded for future release on the same label. John Williams and the Boston Pops Orchestra may also be heard in their first recording on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, which was recently released.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985 and 1989, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan this June. Mr. Williams has also appeared as guest conductor with a number of major orchestras. He has been awarded honorary degrees from many American colleges and universities, most recently from the University of Massachusetts at Boston.

PROGRAM

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, July 17, 1990, at Tanglewood

Celebrate Discovery! — Williams
Written in celebration of the 500th anniversary of the 1492 Discovery Voyages

Cowboys Overture — Williams

Theme from *Born on the Fourth of July* — Williams
Timothy Morrison, trumpet solo

Hoedown from *Rodeo* — Copland

Suite from *Porgy and Bess* — Gershwin-Courage
Prelude – Summertime – I Got Plenty o' Nothin' –
Bess, You Is My Woman – I Can't Sit Down – It Ain't
Necessarily So – I Loves You, Porgy – There's a Boat Dat's
Leavin' Soon for New York – Oh Lawd, I'm on my Way

INTERMISSION

Mambo from *West Side Story* — Bernstein

A Tribute to Duke Ellington — arr. Burns
Sophisticated Lady – Take the 'A' Train –
Mood Indigo – It Don't Mean a Thing

Three Pops Favorites
Theme from *The Pink Panther* — Mancini
Under the Sea, from *The Little Mermaid* — Menken-Hayman
Ciribiribin — Pestaloza-Osser

No One Is Alone, from *Into the Woods* — Sondheim-Morley

I Love a Parade — arr. Hayman

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The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous grant from the Chiles Foundation of Portland, Oregon.

BOSTON POPS

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, Conductor

HARRY ELLIS DICKSON, Associate Conductor Laureate

RONALD L. FELDMAN, Assistant Conductor

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Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Max Hobart
Edward and Bertha C. Rose Chair
Lucia Lin
Bo Youp Hwang
Max Winder
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang
‡Joseph Conte
‡Joseph Scheer
‡Ling Ling Guan

Violas
Robert Barnes
Jerome Lipson
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz
*Rachel Fagerburg

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
*Robert Ripley
Luis Leguia
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
‡David Finch

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Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
John Salkowski
†Robert Olson
James Orleans
*Todd Seeber
*John Stovall
‡Robert Caplin
‡Nicolas Tsolainos

Flutes
Leone Buyse
‡Elinor Preble

Piccolo
Lois Schaefer

Oboes
‡Richard Dorsey
Wayne Rapier

English Horn
Laurence Thorstenberg

Clarinets
Peter Hadcock
Thomas Martin

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Richard Plaster

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Timothy Morrison
Peter Chapman
Steven Emery
‡Bruce Hall

Trombones
Norman Bolter
‡Lawrence Isaacson

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Arthur Press

Percussion
Charles Smith
Thomas Gauger
Frank Epstein
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‡Fred Buda—drums
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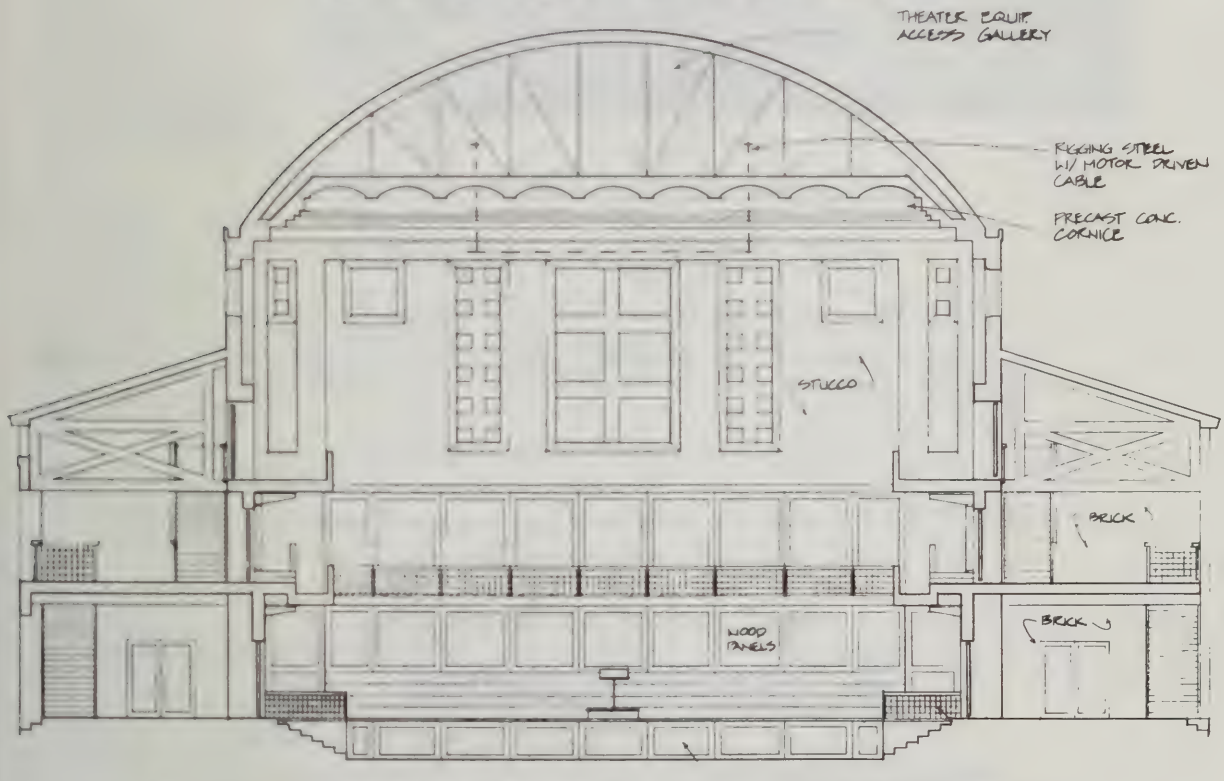
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GIORDANI	Caro mio ben
GLUCK	O del mio dolce ardor
	Ms. FRENI
TCHAIKOVSKY	No, only one who has known, Op. 6/6
	Amid the din of the ball, Op. 38/3
	Blessed are the forests, Op. 47/5
	Mr. GHIAUROV
TCHAIKOVSKY	Letter Scene from *Eugene Onegin*
	Ms. FRENI

INTERMISSION

ROSSINI	Three settings of "Mi lagnerò tacendo"
	Ms. FRENI
DARGOMIZHSKY	Nochnoi zefir
	Starkapral
	Mr. GHIAUROV
RACHMANINOFF	A Dream, Op. 8/5
	Spring Waters, Op. 14/11
	Ms. FRENI
MUSSORGSKY	*Songs and Dances of Death*
	Lullaby
	Serenade
	Trepak
	The Field-marshal
	Mr. GHIAUROV

Baldwin piano

Notes

Giuseppe Giordani (ca. 1753-98) is one of those composers whose lasting fame has been established by a single work—in this case a single tiny work, the song *Caro mio ben*, which has been among the best-known of all Italian songs since at least the time that anthologies for voice students began to be published. This Giordani, who was also known as Giordaniello, is not to be confused with the older and more famous Tommaso Giordani (ca. 1733-1806), who was active mostly in London and Dublin, where he was an important figure in the musical theater, composing dozens of comic operas, masques, and songs for plays over the space of some four decades, as well as a large quantity of instrumental music. Tommaso has sometimes been claimed as the composer of *Caro mio ben* and as the brother of Giuseppe, though neither claim appears to have a basis in fact. Giuseppe was, like Tommaso, a Neapolitan, but he remained in Italy and composed at least twenty-five operas, as well as many arias and duets. From this vast outpouring of music, all that is ever heard today is the little song *Caro mio ben*, the poetry of which brings together in a few lines all the cliches of Italian verse (it would be possible to understand entire scenes and whole operas in Italian simply by using this song as a vocabulary guide!), but the simple directness of the melodic line somehow puts wings on the pedestrian poetry.

Caro mio ben

Caro mio ben, credimi almen,
Senza di te languisce il cor.
Il tuo fedel sospira ognor.
Cessa, crudel, tanto rigor!
—*Anonymous*

My dearly beloved, believe me when I tell you
that without you my heart languishes.
Your faithful lover sighs continuously.
Cease, cruel one, to be so hard!

Christoph Willibald Gluck (1714-87) made his reputation largely from his "reform operas," in which he attempted a more natural aesthetic of expression than had prevailed in the *opera seria* of his day. Though he had himself been a successful opera composer in the older traditions, he embarked on a new path in collaboration with the poet Calzabigi, whose work, as Gluck himself recognized, "made it possible for me to develop the resources of my art." *Paride ed Elena* (*Paris and Helen*) is the third and last of Gluck's operas to a text by Calzabigi; it was produced in Vienna in 1770. Its

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relative failure turned Gluck's attention to Paris, for which he composed his last operas and adapted some of the Calzabigi operas to French taste and the French language. The aria *O del mio dolce ardor* is a familiar example of Gluck's mature style in Italian opera, marked by a directness and simplicity of expression with little fioritura but careful attention to the declamation of the language.

O del mio dolce ardor bramato oggetto,	O longed-for object of my sweet ardor,
L'aura che tu respiri, alfin respiro.	at last I breathe the breath you exhale.
Ovunque il guardo io giro,	Wherever I turn my glance,
Le tue vaghe sembianze	Love depicts your fair features
Amore in me dipinge:	within me;
Il mio pensier si finge	my thoughts create
Le più liete speranze;	still happier hopes;
E nel desio che così m'empie il petto	and in the desire that thus fills my breast,
Cerco te, chiamo te, spero e sospiro.	I search for you, call you, hope, and sigh.

We encounter **Pyotr Ilyich Tchaikovsky** (1840-93) far more often as a composer of orchestral than of vocal music, but this is only an accident of our concert life (and of linguistic distance, since until recent years relatively few western singers bothered learning how to sing Russian). Tchaikovsky wrote about one hundred songs and many operas, two of which (*Eugene Onegin* and *The Queen of Spades*) are regularly performed outside of Russia. It would be surprising if so fertile a melodist had not devoted himself at some time to the creation of songs, and, indeed, Tchaikovsky's activity as a song composer runs from his early teens until the month before his death. In general he is concerned to capture in his songs the mood of the poem as a whole, not necessarily the particulars of each passing phrase, and he tends to construct his expressive melodies so as to achieve a dramatic climactic moment—the mark of the opera composer latent in these smaller works. "None but the lonely heart," from Opus 6, is far and away Tchaikovsky's most famous song, setting a Russian adaptation of Mignon's song "*Nur wer die Sehnsucht kennt*" from Goethe's *Wilhelm Meister*, a text that has attracted countless composers. "Amid the din of the ball," from Opus 38, certainly suggests an opera in miniature and recalls the emotional encounters that occur in the festive party scenes of Tchaikovsky's best-known operas. The invocation to the forests,



fields, mountains, and the whole world, a song from Opus 47, is a sustained prayer for oneness.

No, only one who has known . . .

No, only one who has known
a hunger for love
can understand how I've suffered
and how I am suffering.

I gaze into the heavens above . . .
my eyes grow dim and faint.
Ah, the one who loved me
and knew me is far away!

Ah, only one who has known
a hunger for love
can understand how I've suffered
and how I am suffering.

The fires of passion burn . . .
One who has known a hunger for love
understands how I've suffered
and how I am suffering.

Amid the din of the ball . . .

Amid the din of the ball, by chance,
in the turmoil of earthly things, I saw you.
But a mystery covered your features
and your dark eyes looked sad.
But your voice sounded wonderful,
like a far-away shepherd's pipe,
like a playful wave of the sea.
Your slender form pleased me,
and your pensive look,
and your laughter, both sad and ringing.
From that time it continues to ring in my heart.
In times of solitude, at night, I sit and think
of your sad eyes. I hear lively chatter,
and sadly—very sadly—I fall asleep,
and my sleep is filled with dreams.
Do I love you? I don't know.
But it seems to me that I do.

Blessed are the forests . . .

Blessed are the forests, the fields, the mountains, the waters.
Blessed the freedom and the blue skies.
And this lovely sun, and the steppes from end to end,
and the shining of the sun, and the night's darkness,
and the lonely path that I travel in peace.
In all that is in the fields, in each star in the sky—
O, if I could only encompass you all with my heart!
O, if I could only join together my enemies, my friends,
my brothers in all of nature.

In May 1877, Tchaikovsky was visiting some friends, Lizaveta Andreevna Lavrovskaia, a mezzo on the faculty of the Moscow Conservatory, and her husband, when the subject of their conversation turned to opera librettos. At first Madame Lavrovskaia's suggestion of using *Eugene Onegin* as a libretto seemed "wild" to the composer, but on further consideration he found it intriguing. After rereading Pushkin's great novel, written in verse stanzas, and perhaps the single greatest poetic masterpiece of Russian literature—comparable in that sense to *Faust* for Germans or *The Divine Comedy* for Italians—Tchaikovsky became enraptured with the idea. During a sleepless night he turned the story into a form suitable for the operatic stage. The next day he persuaded Konstantin Shilovsky to turn this into verse for musical setting. Tchaikovsky realized that his opera would be quite different from the run-of-the mill production of his day, with its emphasis on scenic grandeur. But, as he said, "the lyrical quality, the humanity, and the simplicity of the story . . . will compensate more than enough for these failings." The result was one of the most unusual operas ever composed, an opera of *conversation*. To be sure, there is passion aplenty, but it is the emotion of real people caught in situations that we all recognize, and Tchaikovsky responded with music of an astonishing conversational directness, devoid of empty rhetoric, that is rare in opera.

The story takes place in the late eighteenth century in and around St. Petersburg. In the opening scene, the young Tatiana meets Eugene Onegin, the friend of her sister's fiancé Lensky. Though their conversation has been purely formal, Tatiana finds herself experiencing the first pangs of love; in her room that night, she releases her pent-up feelings by writing a letter to Onegin, putting her reputation and even her life in his hands. This so-called "Letter Scene" was the first passage that Tchaikovsky set when working on the opera. By the time the act ends, Onegin frankly tells Tatiana that marriage is not for him: he can be like a brother to her, but nothing more.

TATIANA

Puskai pogibnu ya, no prezhdye	May I perish, but first
Ya v oslyepitelnoi nadyezhde	I will call upon some mysterious bliss
Blazhenstvo tyomnoye zovu,	in the radiant hope
Ya nyegu zhizni uznayu!	that I shall know all life's joys!
Ya pyu volshebnï yad zhelanyi,	I drink the magic potion of desire,
Menya pryeslyeduyut myechtï:	I am pursued by dreams:
Vyezdye, vyezdye peryedo mnoi	Everywhere my fatal tempter
Moi iskusityel rokovoi,	appears before me,
Vyezdye, vyezdye on pryedo mnoyu!	always, always, he is before me!
(*She writes quickly, but immediately tears up what she has written.*)	
Nyet, vsyo nye to! Nachnu snachala! . . .	No, that's not it! I'll start over again . . .
(*She reflects, then writes again.*)	
Akh shto so mnoi! Ya vsya goryu!	Ah what's wrong! I'm on fire!
Nye znayu kak nachat'. . .	I don't know how to begin . . .
(*She writes.—She stops and reads through what she has written.*)	
Ya k vam pishu—chevo zhe bolye?	I write to you—what else can I say?
Shto ya mogu yeshcho skazat'?	What more can I explain?
Teper, ye znāyu, v vasheyei volye	I know you have the power
Menya prezrenyem nakazat'.	to punish me with your scorn.
No vï, k moyei nestchastnoi dolye	But you will not desert me
Khot' kaplyu zhalosti khranya,	and you will find a little pity
Vï nye ostavitye menya!	for me in my unhappiness!
Snachala ya molchat' khotyela.	At first I wanted to remain silent.
Povyertye: moyevo stïda	Believe me: my shame

—Please turn the page quietly.—

Vï nye uznali b nikogda,
Nikogda!
O da, klyalas ya sokhranit' v dushe

Priznanye v strasti pïlkoi i byezumnoi!
Uvï! Nye v silakh ya vladyet' svoyei dushoi!
Pust' budet to, shto bït' dolzhno so mnoi,—
Yemu priznayus ya! Smelyei! On vsyo uznayet!

would have remained unknown to you forever!
Oh yes, I had sworn to keep my ardent passion
a secret locked within my heart.

But I can no longer subdue my heart!

Let fate take its course,—

I'll confess to him! Courage! Let him know everything!

(*She continues to write.*)

Zachyem, zachyem vï posvetili nas?
V glushi zabïtovo selyenya
Ya b nikogda nye znala vas.
Nye znala b gorkovo muchenya.
Dushi neopïtnoi volnenya
Smiriv so vryemenyem (kak znat')
Po serdtsu ya nashla bï druga,
Bïla bï vyernaya supruga,
I dobrodetelnaya mat'...

Why, oh why did you visit us?
In this remote country district
I should never have met you,
I'd never have known these heartaches.
Time would have soothed the emotions
of the guileless heart and (who knows)
I might have met someone to my liking,
have become a faithful wife
and a virtuous mother...

(*She sinks into meditation.—Suddenly she recovers.*)

Drugoi!... Nyet, nikromu na svyetye
Nye otdala bï serdtsa ya!

Another!—No, I could not give my heart to anyone else!

To v vïshnyem suzhdyeno sovyetye,
To volya nyeba: ya tvoya!
Vsya zhizn moya bïla zalogom,
Svidanya vernovo s toboi:
Ya znayu, tï mnye poslan bogom,
Do groba ti khranityel moi!
Ti v snovidenyakh mnye yavlalsya,
Nezrimï tï uzh bïl nye mil,
Tvoi chudnï vzglyad menya tomil,
V dushe tvoi golos razdavalsya
Davno... Nyet, eto bïl nye son!
Tï chut' voshol, ya vmig uznala.
Vsya obomlela, zapïlala,

This has been decreed from above.
Heaven has willed it: I am yours!
My whole life has been pledged
to this true meeting with you!
I know that God has sent you to me,
you are my guardian till the grave!
I saw you in my dreams,
and yet unknown, I loved you!
I pined for your wonderful glance!
My soul has listened to your voice
for years... No, this was no dream!
The moment you entered, I knew you.
I swooned, I took fire,

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I v mislyakh molvila: vot on!	and I said to myself: It is he!
Vot on!	It is he!
Nye pravda l'ya tebya slikhala:	Was it not your voice that I heard
Tï govoril so mnoi v tishi,	when you spoke to me in the silence,
Kogda ya bednïm pomogala	when I helped the poor,
Ili molitvoi uslazhdala	or soothed my soul
Tosku dushi?	with prayers?
I v eto samoye mgnovenye	And at this moment,
Nye tï li, miloye vidyenye	was it not the dear vision of you
V prozrachnoi tyemnotye myelknul,	that flashed through the transparent gloom,
Priniknuv tikho k izgolovyu,	quietly nestling up to my bedside,
Nye tï li, s otradoi i lyubovyu	and with love and happiness
Slova nadyezhdï mnye shepnul?	whispered words of hope to me?

(*She approaches the table and again sits down to write.—She stops writing and muses thus.*)

Kto tï, moi angel li khranityel	Who are you, my guardian angel
Ili kovarnï iskusityel,—	or an evil tempter?
Moi somnyenya razreshi.	Disperse my doubts.
Bit' mozhet eto vsyo pustoye,	Perhaps this is all a vain dream,
Obman neopïtnoi dushi,	the deception of an innocent heart,
I suzhdyeno sovsyem inoye?	and mine is to be a different fate?

(*Again she rises and walks about musing.*)

No tak i bït! Sudbu moyu	Then so be it! My fate
Otnïnye ta tebye vruchayu	I confide into your hands,
Peryed toboyu slyozï luy,	and in tears before you
Tvoyei zashchitï umolyayu,	I plead for your protection,
Umolyayu!	I beg you for it!
Voobrazi: Ya zdyes odna!	Imagine: I am alone here!
Nikto menya nye ponimayet!	No one understands me!
Rassudok moi iznemogayet,	I'm too exhausted to think,
I molcha gibnut' ya dolzhna!	and I must perish in silence!
Ya zhdu tebya,	I wait for you,
Ya zhudu tebya! Yedinïm slovom	I wait for you! With one word
Nadyezhdï serdtsa ozhivi,	you can revive my hopes,
Il son tyazholï peryervi,	or shatter this dream
Uvï, zasluzhenïm ukorum!	with well-merited scorn!

(*Suddenly goes to the table and quickly finishes the letter.*)

Konchayu . . . strashno perechest'. . .	I must end . . . I dare not read it through . . .
Stïdom i strakhom zamirayu . . .	I could die for shame and fear . . .
No mnye porukoi chyest' yevo,	but your honor is my safeguard,
I smyelo yei sebya v vyeryayu!	and fearlessly I put my trust in it!

intermission

After a brief but brilliant career in which he composed thirty-nine operas between 1812 and 1829, **Gioachino Rossini** (1792-1868) retired from the operatic scene at the ripe old age of thirty-seven. For the next forty years he lived in retirement, turning down all requests to compose another opera. For the next twenty years he composed a few chamber arias and duets, as well as his *Stabat mater.* Following painful years of exhaustion and illness in Italy, he returned to life upon moving to Paris in 1855. There he established a cultivated salon where all the leading artists of the day came for his celebrated "Saturday evenings." Among other works heard at these events were many of the tiny compositions—about 150 short piano, vocal, or ensemble pieces—that he turned out during these years, to which he referred as "*Péchés de*

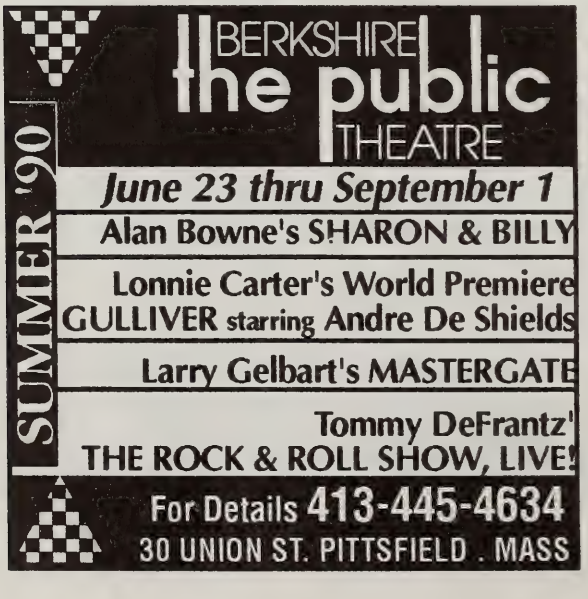
vieillesse" ("Sins of old age").

The first of the new works composed in the final Paris years was "*Musique anodine*" ("Anodyne music"), six different settings of a short text by the eighteenth-century opera librettist Pietro Metastasio. The poem, *Mi lagnerò tacendo* ("In silence I shall bewail"), had been his favorite text for writing musical greetings into autograph albums. These new settings are dedicated to "my dear wife Olimpia as a simple testimony of gratitude for the affectionate and intelligent care she offered me during my too long and terrible sickness." The various settings of *Mi lagnerò tacendo*, whether the six versions dedicated to his wife or any of the other numerous versions he composed at various times, are extraordinarily diverse, ranging from the simplest of settings to elaborate fioritura. Rossini seems to be creating music to counter a common Romantic notion that there could be only a single "perfect" fusion of words and music to produce dramatic "truth." Three different settings will be performed here. There are slight variants in the text between them, but the basic Metastasio poem appears below.

Mi lagnerò tacendo	In silence I shall bewail
Della mia sorte amara;	my bitter fate;
Ma ch'io non t'ami, o cara,	but do not expect, dear one,
Non lo sperar da me.	that I shall not love you.
Crudel, farmi penar così.	Cruel one, to give me such pain!

—*Metastasio*

Alexander Sergeyevich Dargomizhsky (1813-69) was one of the founders of the Russian nationalist tradition. Along with Glinka, who is better known in this country, he created a tradition of national opera based on folk song and a concern for "dramatic truth" which had an influence upon such diverse composers as Mussorgsky and Tchaikovsky. His roughly one hundred songs play an important role in the development of that aspect of the Russian tradition. The two Dargomizhsky songs performed here come from different periods of his career. The first, *Nochnoi zefir*, was written sometime in the 1830s, probably soon after his introduction to Glinka in the winter of 1833-34. With Glinka's aid, Dargomizhsky analyzed Beethoven's symphonies and Mendelssohn's overtures. The two men also played piano duets, and the younger composer attended the rehearsals of Glinka's opera *A Life for the Tsar*, which encouraged him to produce his own opera. In all his vocal works, Dargomizhsky revealed a



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strong interest in the proper vocal declamation of the Russian language.

The night zephyr passes . . .

The night zephyr passes through the air, rustling as it goes.

The golden moon appears, and the soft sound of strings.
A spanish maiden leans over her balcony.

The night zephyr passes . . .

My angel, cast off your robe and come to me as a bright May day.

The night zephyr passes . . .

The Old Corporal

In formation, lads! March! Watch how you carry your rifles!
I have my pipe with me, step off with me into retirement.
I was as a father to you, my lads.
My head has grown gray in service as a soldier.

In step: One, two, one, two . . . !
Chest out! don't whimper! Straighten up!
One, two, one, two!

I insulted an officer, but he was a bit young
to have insulted *me*. He was supposed to execute me—
I drank, my blood began to boil, and I heard fighting words.
The shadow of the emperor rose up.

In formation, lads! . . .

You, my compatriot—hurry back to the flocks; our fields are
greener. It's easier to breathe there. Bow before the
churches of our homeland. God! The old woman—please don't
tell her about this business!

In formation, lads! . . .

Who is weeping there so loudly? Ah, I recognize her. Whoever that is
is remembering a Russian campaign. I warmly embraced the family.
Amidst the snow and hard travel on the road, I bore her son along.
The widow's prayers to God will make peace for me.

In formation, lads! . . .

My pipe is smoked out. I'll try another puff.
Let's get down to the task, lads.
Don't close your eyes. Aim better! Don't bend!
Listen to the commands.
May God help you return home after your service.

In formation, lads! . . .

Sergei Rachmaninoff (1873-1943) is best-known for his piano music, whether piano solo or in his concertos. But the piano is, of course, an important collaborator in the art song, so it should not surprise us to find that Rachmaninoff wrote more than seventy songs with piano accompaniment, works in which he could exploit his melodic gift and his unparalleled sense of keyboard coloration and figuration to produce a splendid body of music. The two songs to be performed here are early works. The six songs of Opus 8 were composed in the autumn of 1893, when the composer was but twenty; all of them are Russian translations of Ukrainian or German texts. The fifth song in the set, *Son* (*A Dream*), is a setting of a text by Heinrich Heine, probably the most frequently composed poet in the Romantic era, in a translation by A. Pleshcheyev. Opus 14 was completed in 1896, the year before the disastrous premiere of his First Symphony made Rachmaninoff withdraw from composition almost totally for three years. The piano parts become increasingly elaborate in this set, and it is entirely appropriate that *Vesenniye vodi* (*Spring Waters*), the accompaniment of which approaches orchestral proportions, should be dedicated to the composer's former piano teacher, Anna Ornatskaya.

Son

I u menya bil kray rodnoy;
Prekrasen on!
Tam el'kachalas' nado mnoy . . .
No to bil son!

Sem'ya druzey zhiva bila.
So vsekh storon
Zvuchali mne lyubvi slova . . .
No to bil son!

—Heinrich Heine,
trans. A. Pleshcheyev

A Dream

My native land I once enjoyed
In realms afar,
Where waving pines their branches bowed . . .
My dream is o'er!

And friend I had though far apart.
Unknown 'twould seem;
Had love but stirred within my heart . . .
To wake my dream!

—English version by Edward Agate



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Vesenniye vodi

Eshcho v polyakh beleyet sneg,
A vodi uzh vesnoy shumyat,
Begut i budyat soniy breg,
Begut i bleshcut, i glasyat.

Oni glasyat vo vse kontsi:
"Vesna idyot, vesna idyot,
Mi molodoy nesni gontsi,
Ona nas vislala vperyod.

Vesna idyot, vesna idyot!"
I tikhikh, tyoplikh mayskikh dney
Runyaniy, svetliy khorovod
Tolpitsya veselo za ney.

—F. Tyutchev

Spring Waters

Tho' still the fields are white with snow,
The rushing of springfloods draws near,
The banks are sunny where they flow,
They sparkle as they run more clear;

Their voice the icebound fallow stirs:
"The spring is here! The spring is here!
We are the young spring's messengers,
The heralds, we, of her advance.

The spring is here! The spring is here!"
The bright, soft May days come again
And moving in a rosy dance
They gladly haste to join Spring's train.

—English version by Rosa Newmarch

The development of the Russian tradition of art song began with Glinka's *romances*, which expressed a strong personal sentiment, though often without much that could be called truly "Russian" in character, and continued with Dargomizhsky's attempts to expand in the direction of realism and natural declamation. After the middle of the nineteenth century, a considerable school of composers arose, influenced in part by such western European masters as Schumann and Liszt, but equally by a determination to relate their art to the life of the Russian people. Borodin, Cui, Balakirev, and Rimsky-Korsakov were part of this group, along with **Modest Mussorgsky** (1839-81), probably the greatest genius among them, despite the "roughness" of his largely self-taught musical skills.

In his best works, Mussorgsky's music is an astonishingly natural amalgam of Russian folk music and speech. Few composers have ever matched him in the natural marriage of word and tone, in the creation of vivid musical images that take on almost a theatrical aspect. Though a highly irregular style of living and a fatal addiction to the bottle (which brought about his early demise at the age of forty-two) limited the number of his completed works, these are of a high quality.

Pesni i plyaski smerti (*Songs and Dances of Death*), composed between 1875 and 1877, is one of Mussorgsky's finest achievements. The poems, by A. A. Golenishchev-Kutuzov,



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depict the old medieval image of the Triumph of Death through a series of dramatic dialogues. They are four in number: Death arrives, an unwelcome guest, in a household with a sick infant, and tries to persuade the anguished mother that only he can bring peace to her child's suffering. Death comes as a wooing lover to sing a serenade under the window of a woman who suffers "a stern and stifling bondage," from which Death offers to be the knight whose embrace will set her free. Death consoles a wretched old peasant lost in a snowstorm and leads him gently to oblivion. Death, finally, is the military commander, riding forth to command the battle in which, at the end, he will emerge victor over all.

Songs and Dances of Death

Lullaby

The infant moans . . .
The candle, near spent, flickers dimly.
All night the sleepless mother rocks the cradle.
At dawn, tender-hearted Death knocks cautiously at the door.
The mother, startled, turns anxiously to stare . . .
"Do not be frightened, my friend!
Already pale morn looks through the window . . .
You are tired from your long vigil.
Take a nap; I will sit and watch for you.
You were not able to calm the child—
Let me try—my song is sweeter than yours."
"Hush, my child suffers and struggles, and my soul is torn apart."
"With me he will soon be sound asleep. Hushaby, lullaby."
"My Baby's cheeks grow pale, his breathing is weak,
Be quiet, I beg of you, cease your wretched song."
"These are good signs; the suffering is ceasing. Hushaby, lullaby."
"Away with you, accursed one!
With your affection you kill all my heart's joy."
"No, I bring only peaceful dreams to your child. Hushaby, lullaby."
"Have pity! Cease your terrible song at once!"
"See how he sleeps now under my quiet song.
Hushaby, lullaby."

Serenade

Sweet, magical bliss, the pale blue night,
The timid twilight of spring . . .
Trembling, head drooping, sick, she listens to the silence of the night.
Her feverish eyes do not close in tender sleep,
For life calls her to joy;
And beneath the window, at silent midnight,
Death sings a serenade:
"In the gloom of a stern and stifling bondage,
Your youth fades away;
I, a knight as yet unknown to you, will set you free.
Arise, gaze at yourself,
See your lovely face sparkling with beauty,
Your rosy cheeks, your womanly form
That curves like a cloud.
The blue radiance of your eyes
Shines brighter than the sky or the heavens above.
Your breath scorches with the heat of the midday sun.

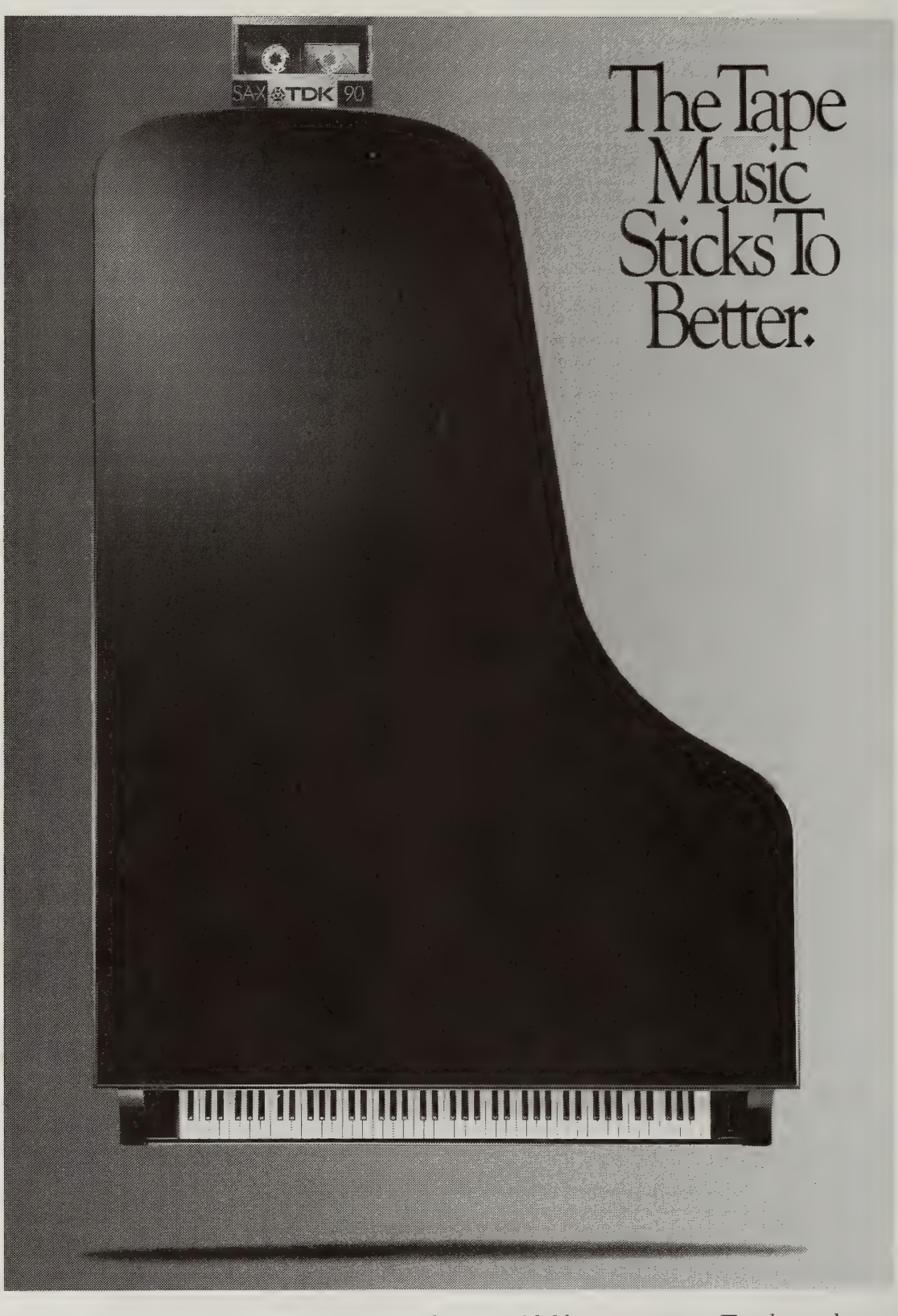
You have seduced me.
With my serenade I have captivated your ear;
I have heard your call
And am here to claim this last reward—
Your hour of ecstasy has come.
Oh, how I am entranced by your trembling form,
How I will smother you
With strong embraces; lovingly I murmur to you:
Listen . . . , be still . . . , you are mine."

Trepak

The woods and fields with no one in sight,
The snow-storm weeps and moans;
It seems as if in the gloom of night
Something evil lurks in hiding.
Look, over there! In the darkness
Death embraces a man and caresses him.
Together the two dance the Trepak,
And Death sings a song in his ear:
"Poor wretched old man,
You had your fill of drink, and you lost the road:
The snow-storm arose, began to seethe,
Drove you through fields into the thick woods.
How you suffered grief, melancholy, agonizing need!
Lie down! Take a nap, go to sleep.
I will warm you, my good friend, in a blanket of snow;
Around you I will organize great games.
Ho, great snow-storm, fluff up his bed for him!
Begin, lead the singing!
Tell a tale, such a tale, that will last the whole night through!
Oh, woods, sky, clouds,
Darkness, breeze, and flying snow:
Make him a downy snow-sheet,
Wrap him in it, like a new-born babe in its blanket.
Sleep, my happy friend!
Summer is here, in full bloom—
The sun is shining over the cornfields,
The reapers sing while they swing their sickles,
The doves are flying. . . .

The Field-marshal

The battle rages, the armor glistens,
All around roar the instruments of greed.
The regiments run, the horses bolt in fear,
And the beautiful rivers run red with blood.
The battle raises dust in the scorching noon air;
Still the fighting is intense as the sun sets
And the sky grows pale; the enemies
Continue their siege with fury and malice.
Night falls upon the battlefield,
And the regiments disperse in the darkness;
All is quiet; in the still of night,
The groans of the wounded reach to the heavens.
Then, on his battle horse,
Shining radiantly in the light of the moon,
Death appears; in the silence
He hears the screams and prayers,
And surveys the battlefield,
Like a general,
Full of proud satisfaction.
He climbs a hill, glances behind,
Stops, smiles . . .
And above the plain of battle
Resounds the fatal voice:
"Let the battle cease! I have conquered all!



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SCHUBERT	Der Musensohn, D.764
	Ständchen, D.957/4 (from *Schwanengesang*)
	Ganymed, D.544
	Erlkönig, D.328

THREE SWEDISH SONGS

RANGSTRÖM	En visa om mig och narren Herkules
RANGSTRÖM	En visa till Karin
NORDQVIST	Till Havs

RAVEL	Don Quichotte à Dulcinée
	Chanson romanesque
	Chanson épique
	Chanson à boire

THREE CANADIAN FOLK SONG ARRANGEMENTS

arr. Ridout	Ah, si mon moine voulait danser
arr. Greer	The Brown Girl
arr. Beckwith	The St. John's Girl

Baldwin piano

Notes

Franz Schubert (1797-1828), the true creator of the German art song and continuing model for all composers of song, set the poetry of many writers, from the supreme geniuses of the German language to much more modestly endowed artists who happened to be personal friends. Three of the four songs in this group are settings of Goethe; the second song sets a text by the dramatist and critic Ludwig Rellstab (1799-1860), who was known for a biting satire that is not evident in this romantic lyric set as part of Schubert's *Schwanengesang*. Goethe's poems are filled with the characters and imagery of classical antiquity, sometimes in direct re-creation, more often in oblique reference. *Der Musensohn* is one of the latter, expressing the poet's joy in the act of creation. The song simply dances with enthusiasm and energy; these predominate so

fully that Schubert chooses not to express the tinge of longing in the last lines. The alternating stanzas are musically related but different enough (and in a different enough key) to sound ever fresh. The work thus has the simplicity of folk song yet the span and stretch of art song. *Ständchen* ("Serenade") is a title that Schubert gave to two familiar songs, one to a text by Shakespeare ("Hark, hark, the lark"), the other to Ludwig Rellstab's depiction of the classic serenade situation: the lover in the darkness pleading, by means of his song, for the loved one to come to him. The piano part suggests the sound of a guitar with which the singer accompanies himself. *Ganymed* is Goethe's expression of pure pantheism, using the legend of the beautiful Phrygian youth who so delighted Zeus that he was borne aloft by an eagle to be cup-bearer to the gods. The "Ganymede" of the poem, though, is spring, with its radiant beauty. One of Schubert's earliest great songs, composed in October 1815, when he was only eighteen, is a setting of Goethe's most famous ballad, *Erlkönig*. The music mirrors the structure of the ballad with wonderful skill, finding a different expressive voice for the narrator who opens and closes the tale and the three characters whose conversation projects the story: a father, riding through the night with a feverish child in his arms; the child, raving in its mortal illness; and the Erlking, a supernatural image of Death (or possibly a projection of the child's own fevered imagination). Each is distinguished in vocal range and style of accompaniment, and each new round of conversation occurs at a higher pitch, as the child's frenzy and the father's terror grow. The simple final announcement, in recitative style, of the child's death is a masterful dramatic understatement.

Der Musensohn, D.764 (1822)

Durch Feld und Wald zu schweifen,
Mein Liedchen weg zu pfeifen,
So geht's von Ort zu Ort!
Und nach dem Takte reget
Und nach dem Mass beweget
Sich alles an mir fort.

Ich kann sie kaum erwarten,
Die erste Blum' im Garten,
Die erste Blüt' am Baum.
Sie grüssen meine Lieder,
Und kommt der Winter wieder,
Sing ich noch jenen Traum.

Ich sing ihn in der Weite,
Auf Eises Läng' und Breite,
Da blüht der Winter schön!
Auch diese Blüte schwindet,
Und neue Freude findet
Sich auf bebauten Höhn.

Denn wie ich bei der Linde
Das junge Völkchen finde,
Sogleich erreg ich sie.
Der stumpfe Bursche bläht sich,
Das steife Mädchen dreht sich
Nach meiner Melodie.

Son of the Muses

Rambling through field and wood,
whistling my little song—
so go I from place to place!
and everything around me
rises to my beat,
and moves to my measure.

I can scarcely wait for them,
the first flower in the garden,
the first blossom on the tree.
They greet my songs,
and when winter comes again,
I will sing still of that dream.

I sing it in far places,
the length and breadth of the ice,
where winter already blossoms.
This blossom, too, fades,
and new joy is found
on the tilled heights.

For when I come upon the young
people by the linden tree,
I stir them up.
The dull fellow smartens up,
the awkward maiden turns
toward my melody.

Ihr gebt den Sohlen Flügel
Und treibt durch Tal und Hügel
Den Liebling weit vom Haus.
Ihr lieben, holden Musen,
Wann ruh ich ihr am Busen
Auch endlich wieder aus?

—Johann Wolfgang von Goethe

You give wings to my feet
and, through valley and hill,
drive your beloved far from home.
Lovely, fair muses—
when will I too finally
rest again on her bosom?

Ständchen, D.957/4 (1828)

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm' zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen Dich,
Mit der Töne süssen Klagen
Flehen sie für mich.

Sir verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Lass auch Dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich Dir entgegen!
Komm, beglücke mich!

—Ludwig Rellstab

Serenade

Softly pleading, my songs go
through the night to you;
in the quiet grove down here,
dearest, come to me!

Whispering tall treetops rustle
in the moonlight;
that treacherous ears may listen,
do not fear, my dear.

Do you hear the nightingales' song?
Ah! they implore you.
With the sweet complaint of their notes
they plead for me.

They understand the longing of my heart,
know the pain of love;
they touch with their silvery voices
every tender heart.

Let your heart, too, be moved—
dearest, hear me!
Trembling I await you!
Come and make me happy!

Ganymed, D.544 (1817)

Wie im Morgenglanze
du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
sich an mein Herze drängt
deiner ewigen Wärme
heilig Gefühl,
unendliche Schöne!

Dass ich dich fassen möcht
in diesen Arm!
Ach, in deinem Busen
lieg ich und schmachte,
und deine Blumen, dein Gras
drängen sich an mein Herz.

Ganymede

In the morning splendor,
how you glow around me,
Spring, Beloved!
With thousandfold raptures of love
there pours into my heart
the sacred sense
of your eternal warmth,
infinite beauty!

Oh, that I might hold you
in my arms!
Ah, on your breast
I lie, I languish,
and your flowers, your grass
press their way to my heart.

—Please turn the page quietly.—

Du kühlst den brennenden
Durst meines Busens,
lieblicher Morgenwind!
Ruft drein die Nachtigall
liebend nach mir aus dem Nebeltal.

Ich komm, ich komme!
Ach, wohin, wohin?

Hinauf! strebt's hinauf.
Es schweben die Wolken
abwärts, die Wolken
neigen sich der sehnenden Liebe.
Mir! Mir!
In euerm Schosse
aufwärts!
Umfangend, umfangen!
Aufwärts an deinen Busen,
All-liebender Vater!

—Johann Wolfgang von Goethe

You cool the burning
thirst of my soul,
fair morning wind!
The nightingale calls to me
lovingly from the misty valley.

I come, I come!
Ah, whither, whither?

Upward! Upward I strive.
The clouds float
downwards, the clouds
yield before the yearning love.
To me! To me!
In your lap
upwards!
Embracing, embraced!
Upwards to your bosom,
all-loving Father!

Erlkönig, D.328 (1815)

Wer reitet so spät durch Nacht und Wind?

Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht?—
Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?—
Mein Sohn, es ist ein Nebelstreif.—

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel' ich mit dir,
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?—
Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind.—

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?—
Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau.—

The Erlking

Who rides so late through the night and the wind?
It is the father with his child;
he folds the boy close in his arms,
he clasps him securely, he holds him warmly.

"My son, why do you hide your face so anxiously?"
"Father, don't you see the Erlking?
The Erlking with his crown and his train?"
"My son, it is a streak of mist."

"Dear child, come, go with me!
I'll play the prettiest games with you.
Many colored flowers grow along the shore;
my mother has many golden garments."

"My father, my father, and don't you hear
the Erlking whispering promises to me?"
"Be quiet, stay quiet, my child;
the wind is rustling in the dead leaves."

"My handsome boy, will you come with me?
My daughters shall wait upon you;
my daughters lead off in the dance every night,
and cradle and dance and sing you to sleep."

"My father my father, and don't you see there
the Erlking's daughters in the shadows?"
"My son, my son, I see it clearly;
the old willows look so gray."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch' ich Gewalt."
Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids getan!—

Dem Vater grauset's, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not;
In seinen Armen das Kind war tot.

—*Johann Wolfgang von Goethe*

"I love you, your beautiful figure delights me!
And if you are not willing, then I shall use force!"
"My father, my father, now he is taking hold of me!
The Erlking has hurt me!"

The father shudders, he rides swiftly on;
he holds in his arms the groaning child,
he reaches the courtyard weary and anxious:
in his arms the child was dead.

The translations for *Ständchen* and *Erlkönig* are taken from Philip L. Miller's *The Ring of Words*, copyright © Doubleday & Company, Garden City, New York.

Songs are so intimately bound up with the language of their poetry that we all too frequently limit ourselves to the song repertory in the "familiar" international languages—especially German, French, and English. If the rich body of Italian, Spanish, or Russian songs hovers dimly at the edge of the normal concert repertory, Scandinavian songs are more often than not somewhere in the outer darkness. **Ture Rangström** (1884-1947) studied composition with Lindegren in his native Stockholm, then with Hans Pfitzner in Berlin. Active as composer, conductor, and critic, he wrote operas and symphonic works and was one of the most important of Swedish song composers. He liked to derive the melodic line from the natural speech melody of the Swedish language (a technique often employed by composers of a nationalist bent—Janáček is a prime example—to make their vocal music more clearly *native* in character). **Gustaf Nordqvist** (1886-1949) also studied in Stockholm and Berlin. He taught harmony at the Stockholm conservatory from 1925 until his death. Largely a composer of vocal music, Nordqvist's reputation comes chiefly from his roughly 200 songs, written in a late romantic style.

En visa om mig och narren Herkules
(A Song of Myself and the Jester Hercules)
Text by Gustaf Bröding

Pluck the guitar, strike the string;
which of us two is the fool?
I'm the jester, you're the king;
Pluck the guitar, sing!

Touch the string, it is spring,
bright on the meadow stand the flowers.
Above the heather stands a pine,
highest of all in the grove.

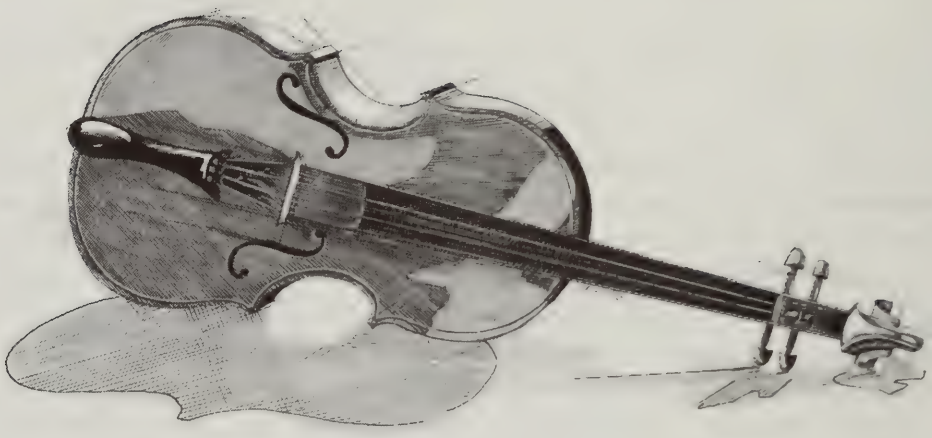
High on horseback rode a king to the feast,
sprang from his horse so young;
took—(listen to the dance fiddle)
—kisses from the local girls.

Listen to the string's harsh rasp,
now the meadow flower is here.
A storm comes over the hill, the pine is felled;
Hear the descant's sad discord.

Pluck the guitar, wildly swirling
whirl the needles about.
Tired and broken is the guitar;
Now the king is jester.

Hear the guitar's broken voice.
That's the jester's solace.

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En visa till Karin
(A Song to Karin)
Text by Gustaf Bröding

Judge me not harshly, but wet me with your tears.
A fool have I become, the very fool of fools.

Splendid was your crown, and wondrous was my kingdom.
I was the king and an emperor's equal.

In shards now is my kingdom, in fragments is my crown;
In the dark of prison I'll atone for my mischief.

Loyally was I served by family and friends.
See, the blood of those friends now darkens my hands.

Loyally my people joined in battle for my honor;
In sorrow have they reaped the harvest of their trust.

My people's beautiful daughters passed through the markets;
I had them brought here to be defiled in my castle.

At last I reached for you to find a final solace;
Spring was to be ravaged to give her life to Autumn.

Often for my sake have you shed bitter tears.
Judge me not harshly; forgive my offenses.

Till Havs
(To the Sea)
Text by Jonatan Reuter

Now the fresh wind of the sea
blows from the southwest
and softly touches the sailor's cheek;
of all the winds the best!

To sea, to storms,
you daring ship.
To sea, to storms,
each man stands watch,
to sea!

Endless channel for a life that's free,
no one rules over it
when the sea, all green and white,
sings its freedom song.

To sea, to storms . . .

Swell gloriously, beautiful sail,
in the gusting wind,
billow forth with joy to meet the surging wave,
in the highest rapture of the moment.

To sea, to storms . . .

Maurice Ravel (1875-1937) wrote his three *Don Quixote* songs for a projected film in which Feodor Chaliapin was to play the knight of the woeful countenance. Ravel withdrew from the project, but not before he and the writer Paul Morand had written these three songs —the romantic song, with its Spanish-tinted rhythms, the epic song in a 5/4 meter typical of a Basque genre, and the drinking song in the style of an Aragonese *jota*. These songs turned out to be Ravel's final compositions.

Chanson romanesque

Si vous me disiez que le terre
A tant tourner vous offensa,
Je lui dépêcherais Pança:
Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui
Vous vient du ciel trop fleuri d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Si vous disiez que l'espace
Ainsi vidé ne vous plait point,
Chevalier-dieu, la lance au point,
J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang
Est plus à moi qu'à vous, ma Dame,
Je blémirais dessous le blâme
Et je mourrais, vous bénissant.
O Dulcinée.

Romantic Song

If you tell me that the earth
in its turning offends you,
I shall dispatch Sancho Panza;
you would see it motionless and silent.

If you tell me that you are bored
by a sky too decorated with stars,
I, tearing up the heavenly charts,
would mow up the night in a single blow.

If you tell me that the space
thus made empty does not please you at all,
God's knight, his lance set,
will fill the passing wind with stars.

But if you say that my blood
is more mine than yours, my lady,
I should blanch at such reproof
and I would die, blessing you.
O Dulcinea.

Chanson épique

Bon Saint Michel qui me donnez loisir
De voir ma Dame et de l'entendre,
Bon Saint Michel qui me daignez choisir

Pour lui complaire et la défendre,
Bon Saint Michel veuillez descendre

Epic Song

Good Saint Michael, who gives me leisure
to see my lady and to hear her,
Good Saint Michael, who designs to choose me

to please and defend her,
Good Saint Michael, I pray you descend



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Avec Saint Georges sur l'autel
De la Madonne au bleu mantel.

D'un rayon du ciel bénissez ma lame
Et son égale un pureté
Et son égale en piété
Comme en pudeur et chastité: ma Dame.

(O grands Saint Georges et Saint Michel)
L'ange qui veille sur ma veille,
Ma douce Dame si pareille
A Vous, Madonne au bleu mantel! Amen.

with Saint George to the altar
of the Madonna with the blue mantle.

With a heavenly ray bless my blade
and its equal in purity,
its equal in piety,
as in modesty and chastity: my lady.

(O great Saint George and Saint Michael)
the angel who watches over my watching,
my sweet lady so like
to you, Madonna with the blue mantle!
Amen.

Chanson à boire

Foin du bâtard, illustre Dame,
Qui pour me perdre à vos doux yeux
Dit que l'amour et le vin vieux
Mettent en deuil mon coeur, mon âme!

Je bois à la joie!
La joie et le seul but
Où je vais droit . . .
Lorsque j'ai bu!

Foin du jaloux, brune maîtresse,

Qui geind, qui pleure et fait serment
D'être toujours ce pâle amant
Qui met de l'eau dans son ivresse!

—Paul Morand

Drinking Song

A fig for the bastard, illustrious lady,
who to shame me in your sweet eyes
says that love and old wine
will bring misery to my heart, my soul!

I drink to joy!
Joy is the sole end
at which I aim . . .
when I have drunk!

A fig for the jealous fool, dark-haired mistress,
who whines and weeps and vows
to be forever this pale lover
who waters the wine of his drunkenness!

The art music of any people is enriched by its folk music. In addition to the recent streams of migration bringing in new cultures, Canada has long had two well-established cultures of European immigrants—the English and French—in addition to the vastly older native cultures. As in the United States, many leading Canadian composers have, at one time or another, made arrangements of traditional folk songs. Here are one from the French Canadian tradition, and two from the English.

Ah! si mon moine voulait danser!

Ah! si mon moine voulait danser!
Un capuchon je lui donnerais.

Danse, mon moin' danse,
Tu n'entends pas la danse,
Tu n'entends pas mon moulin lon la,
Tu n'entends pas mon moulin marcher.

Ah! si mon moine voulait danser!
Un ceinturon je lui donnerais.

Danse, mon moin' danse! . . .

S'il n'avant fait voeu de pauvreté,
Bien d'autre chose je lui donnerais.

Danse, mon moin' danse! . . .

Oh, if my monk wanted to dance!

Oh, if my monk wanted to dance!
I would give him a hood.

Dance, my monk, dance!
You don't hear the dance;
you don't hear my mill out there;
you don't hear my mill working.

Oh, if my monk wanted to dance!
I would give him a belt.

Dance, my monk, dance! . . .

If he hadn't taken an oath of poverty,
I would gladly give him many other things.

Dance, my monk, dance! . . .

—Notes by Steven Ledbetter



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KODÁLY — *Dances of Galánta*

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Andante
[Allegretto]
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NOTES

Zoltán Kodály
Dances of Galánta

Zoltán Kodály was born at Kecskemét, Hungary, on December 16, 1882, and died in Budapest on March 6, 1967. He composed the Dances of Galánta (Galántai Tácok) *in 1933, dedicating them to the Budapest Philharmonic Society on the occasion of its eightieth anniversary and conducting the first performance with that orchestra the following year. Gennady Rozhdestvensky conducted the only previous Tanglewood performance of the* Dances of Galánta *on July 13, 1979. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, small drum, triangle, bells, and strings.*

The music, compiled of dance tunes of a particular kind and origin, is in seven sections played continuously, and each usually introduced by a woodwind solo. The third of these sections, an Andante maestoso for the full orchestra, recurs twice in the course of the piece.

The following paragraph is printed in the score:

> Galánta is a small Hungarian market-town known to the travelers from Vienna to Budapest, where the composer passed seven years of his childhood. There existed at that time a famous gypsy band which has since disappeared. Their music was the first "orchestral sonority" which came to the ear of the child. The forebears of these gypsies were already known more than a hundred years ago. Around the year 1800 some books of Hungarian dances were published in Vienna, one of which contained music "after several gypsies from Galántha." They have preserved the old

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Hungarian traditions. In order to continue it the composer has taken his principal subjects from these old editions.

Thus it appears that the themes which Kodály has used for his *Dances of Galánta* were those which, in his childhood, first influenced him in the direction of his life's work: to search out, record, and in his own way to utilize the music native to his people. It was as a baby (in 1884) that he was taken to Galánta, a small community in the Comitat of Pozsony on the road between Vienna and Budapest. There was chamber music in the home, where his parents both played. When in 1891 his family moved to the town of Nagyszombat, the study of music was added to his regular schooling. He learned to play the piano and the violin, sang in the cathedral choir, and gained access to scores. Later the home performances of quartets were wanting a cello and he learned that instrument forthwith. This early experience became the basis of his unusual musical versatility. From the age of thirteen he composed profusely in all forms, particularly in choral music of religious character.

In 1900 he entered the University of Budapest and shortly came under the direction of Hans Koessler at the Budapest Academy of Music. He became increasingly interested in Magyar music and in 1905 made his first planned attempt to trace it to its sources. Traveling through the countryside of Hungary, he collected many folk melodies in notation. In the following year he joined forces with another young man in the same quest: Béla Bartók. The two of them gathered folk tunes and jointly published a small group of them (*Magyar Népdolak*, 1907). Each continued in this project for the assembling, clarification, and publication of the music indigenous to Hungary. The collaboration of these two aimed toward a far more comprehensive collection, with a description of their methods, and an analysis of their findings. The labors of the two continued, jointly or separately, through the period of Bartók's life, and resulted in the publication of folk material at different times, often in the periodical *Ethnographia*. Eventually (and tardily) the Hungarian Academy of Science took the responsibility of publication. After a series of delays, the last of which was the War, a first volume, *A Magyar Nepzene, Tara*, appeared in 1951—a collection of children's game songs.

Kodály composed industriously throughout his life. In 1907 he spent some time in Paris studying under Widor and coming definitely under the influence of Debussy and French Impressionism. He made a visit to America in 1946, then conducting his

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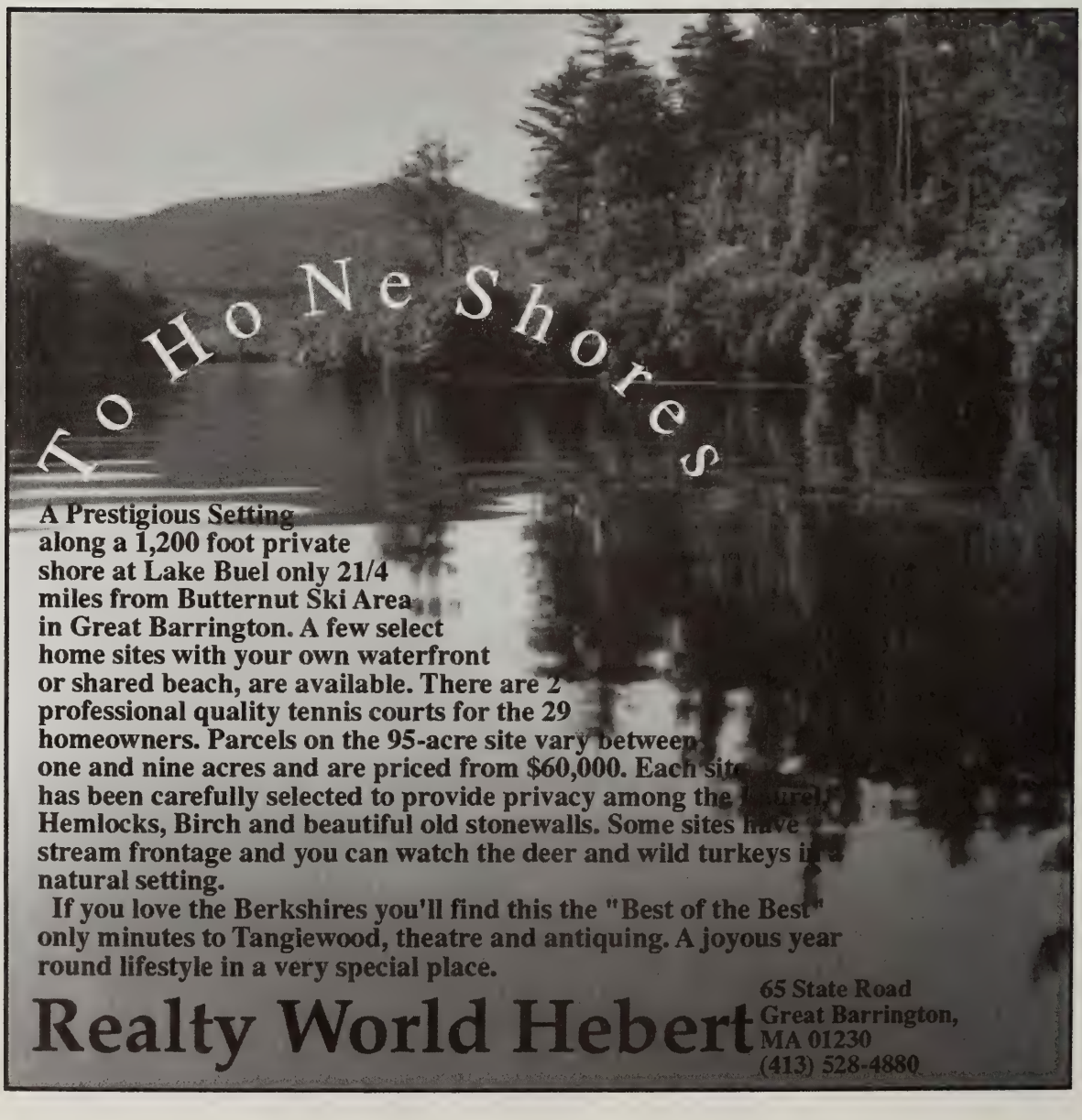
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music with the orchestras of New York and Philadelphia.

In an informative contribution to *Grove's Dictionary of Music and Musicians*, John S. Weissmann has written in part:

> The most important influence on Kodály's idiom was Magyar folk music. It is often believed that Hungarian music and Kodály's language are interchangeable, that his style could be defined as Oriental subject-matter expressed by Occidental methods. This is, at best, only partly true. It should not be forgotten that Kodály was a composer of considerable individuality and technical accomplishment before the influence of folk music emerged in his works. Recognizing the necessity of a new departure, he found in folk music the source of an individual language that preserves the character of an original national style. Folk music provided an inspiration to his musical invention; and since melody is the most conspicuous element in Kodály's music, it is there that the new impulses were primarily assimilated. The following are some of the particular factors deriving from the characteristic patterns of Magyar folk music which enrich his melodic idiom: the typical cadential formulæ consisting of falling fourths or rising whole tones; the prominence of the interval of the fourth; the frequency of static passages and repeated notes in the shape of melody. Apart from these influences the distinguishing qualities of Ko-



dály's music, viewed in its entirety, are as follows: it is a classic art because the component structural factors are always proportionate to the whole, especially in regard to formal balance. In general his music is of a free, rhapsodic character, in which decorative patterns play an important part, particularly in his instrumental idiom. His formal designs are relatively easily comprehensible; refraining from exaggeration and experiments, he retains the traditional precepts of music architecture even in his most complex works.

—John N. Burk

John N. Burk, whose writings on music include biographies of Beethoven and Clara Schumann, was the Boston Symphony's program annotator from 1934 until 1966.

Wolfgang Amadè Mozart
Piano Concerto No. 25 in C, K.503

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed the C major concerto, K.503, on December 4, 1786, and may have played the first performance in Vienna later that month. Sebastian Bach Mills played the first American performance with Carl Bergmann and the Philharmonic Society at the Academy of Music in New York on November 4, 1865. Carl Baermann was soloist and Georg Henschel the conductor for the first Boston Symphony performance in March 1883. Charles Munch led the orchestra's first Tanglewood performance on July 13, 1962, with soloist Claude Frank. Rudolf Firkusny was soloist for the most recent Tanglewood performance on August 23, 1980, under Herbert Blomstedt's direction. The concerto is scored for solo piano with orchestra of one flute, two each of oboes, bassoons, horns, and trumpets, timpani, and strings. Mozart left no cadenzas for this concerto; Alicia de Larrocha plays a first-movement cadenza by Robert Casedesus.

In just under three years, Mozart wrote twelve piano concertos. It is the genre that absolutely dominates his work schedule in 1784, 1785, and 1786, and what he poured out—almost all of it for his own use at his own concerts—is a series of masterpieces that delight the mind, charm and seduce the ear, and pierce the heart. They are the ideal realization of what might be done with the piano concerto. Beethoven a couple of times reaches to where Mozart is, and perhaps Brahms, too, but still, in this realm Mozart scarcely knows peers. K.503 is the end of that run. It comes at the end of an amazing year, amazing even for Mozart, that had begun with work on *The Impresario* and *Figaro*, and whose achievements include the A major piano concerto, K.488, and the C minor, K.491, the E-flat piano quartet, the last of his horn concertos, the trios in G and B-flat for piano, violin, and cello, as well as the one in E-flat with viola and clarinet, and the sonata in F for piano duet, K.497. Together with the present concerto he worked on the *Prague* Symphony, finishing it two days later, and before the year was out he wrote one of the most personal and in every way special of his masterpieces, the concert aria for soprano with piano obbligato and orchestra, "*Ch'io mi scordi di te*," K.505.

Such a list does not reflect how Mozart's life had begun to change. On March 3, 1784, for example, he could report to his father that he had twenty-two concerts in thirty-eight days: "I don't think that this way I can possibly get out of practice." A few weeks later, he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together, and that for his most recent appearance

the hall had been "full to overflowing." In 1786, the fiscal catastrophes of 1788, the year of the last three symphonies, were probably unforeseeable, and one surpassing triumph still lay ahead of him, the delirious reception by the Prague public of *Don Giovanni* in 1787. *Figaro* was popular in Vienna, but not more than other operas by lesser men, and certainly not enough to buoy up his fortunes for long. Perhaps it is even indicative that we know nothing about the first performance of K.503. Mozart had planned some concerts for December 1786, and they were presumably the occasion for writing this concerto, but we have no evidence that these appearances actually came off.

What has changed, too, is Mozart's approach to the concerto. It seems less operatic than before, and more symphonic. The immediately preceding one, the C minor, K.491, completed March 24, 1786, foreshadows this, but even so, K.503 impresses as a move into something new. Its very manner is all its own. For years, and until not so long ago, it was one of the least played of the series, and it was as though pianists were reluctant to risk disconcerting their audiences by offering them Olympian grandeur and an unprecedented compositional richness where the expectation was chiefly of charm, opeatic lyricism, and humor.

This is one of Mozart's big trumpets-and-drums concertos, and the first massive gestures make its full and grand sonority known. But even so formal an exordium becomes a personal statement at Mozart's hands—"clichè becomes event," as Adorno says about Mahler—and across the seventh measure there falls for just a moment the shadow of the minor mode. And when the formal proclamations are finished, the music does indeed take off in C minor. Such harmonic—and expressive—ambiguities inform the whole movement.. Mozart always likes those shadows, but new here are the unmodulated transitions from major to minor and back, the hardness of his

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chiaroscuro. The first solo entrance is one of Mozart's most subtle and gently winsome. The greatest marvel of all is the development, which is brief but dense, with a breathtaking harmonic range and an incredible intricacy of canonic writing. The piano has a delightful function during these pages, proposing ideas and new directions, but then settling back and turning into an accompanist who listens to the woodwinds execute what he has imagined. (And how keenly one senses Mozart's own presence at the keyboard here!)

The Andante is subdued, formal and a little mysterious at the same time, like a knot garden by moonlight, and remarkable too for the great span from its slowest notes to its fastest. For the finale, Mozart goes back to adapt a gavotte from his then five-year-old opera *Idomeneo*. In its courtly and witty measures, there is nothing to prepare us for the epiphany of the eposide in which the piano, accompanied by cellos and basses alone (a sound that occurs nowhere else in Mozart), begins a smiling and melancholy song that is continued by the oboe, the flute, the bassoon, and in which the cellos cannot resist joining. Lovely in itself, the melody grows into a music whose richness of texture and whose poignancy and passion astonish us even in the context of the mature Mozart. From that joy and pain Mozart redeems us by leading us back to his gavotte and from there into an exuberantly inventive, brilliant ending.

—Michael Steinberg

Now Artistic Advisor of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Camille Saint-Saëns
Symphony No. 3 in C minor, Opus 78, *Organ*

Charles Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed the Symphony No. 3 in 1886 and conducted the first performance at a Royal Philharmonic Society concert in London on May 19 that year. On the first half, he played Beethoven's Fourth Piano Concerto with his own cadenzas; Sir Arthur Sullivan conducted. The first American performance was given at the Metropolitan Opera, New York, on February 19, 1887, Theodore Thomas conducting the New York Philharmonic. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, bass drum, organ, piano four-hands, and strings. The pianists at this performance are Deborah DeWolf Emery and Jerome Rosen.

Upon its publication late in 1886, Saint-Saëns dedicated this symphony "*à la mémoire de Franz Liszt*." The great man, so compelling an influence on his younger French colleague, had died on July 31 at Bayreuth, where he had gone to visit his daughter, Cosima Wagner, and to see *Tristan* and *Parsifal*. He never heard the work in performance, for Saint-Saëns brought it to the continent only in September when he conducted a performance at Aachen; he had, however, been the first person to whom Saint-Saëns had shown any of it while it was still work-in-progress. That was on Liszt's last visit to Paris at the end of 1885.

The debt to Liszt here is double. There is, first, the matter of a formal strategy based on the transformation or metamorphosis of themes (see the composer's own note below). Liszt had provided models in his tone poems, piano concertos, and, most splendidly, in his great piano sonata in B minor. (He had learned it from Schubert, particularly the *Wanderer* Fantasy, of which he made a transcription for piano and

orchestra.) And then there is the use of the organ, which Saint-Saëns picked up from the eleventh of Liszt's symphonic poems, *Hunnenschlacht* (*Battle of the Huns*). Saint-Saëns, one might add, does it better than his master, quite avoiding the sense of cheating that *Hunnenschlacht* conveys at its climax.*

For Saint-Saëns, opportunity and inclination had coincided nicely. He had not written a symphony in sixteen years when the secretary of the non-profit Royal Philharmonic Society, to mitigate the embarrassment of being able only to offer an honorarium of thirty pounds for a concert, suggested that he compose a new work for the Society. Saint-Saëns had in fact already begun to set down some sketches and he was delighted to have an incentive to proceed. It was not long before he reported to London that the project was "well under way. It will be terrifying, I warn you.... This imp of a symphony has gone up a half-step: it didn't want to stay in B minor and is now in C minor. It will be a treat for me to conduct it. Will it be a treat, though, for the people who hear it? *That is the question* [English in the original]. It's you who asked for it," he wrote, quoting Molière (*"Vous l'avez voulu, Georges Dandin, vous l'avez voulu"*). "I wash my hands of the whole thing." The composer also obliged the Philharmonia Society with a program note:

> This symphony is divided into two parts, in the manner of Saint-Saëns's Fourth Concerto for piano and orchestra and Sonata for piano and violin. It nonetheless

*I don't know when the now common designation of "The *Organ* Symphony" came into use for this work. It is a handy identification tag; on the other hand, it can raise false expectations about a score in which the organ part, however effective, is relatively small, easy, and only briefly conspicuous. The practice of bringing in a "name" organist to do the job began with recordings.

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includes practically the traditional four movements. The first, checked in development, serves as an introduction to the Adagio. In the same manner, the scherzo is connected with the finale. The composer has thus endeavored to avoid somewhat the interminable repetitions which are now more and more disappearing from instrumental music.

The composer thinks it's now high time the symphony benefited from the progress of modern instrumentation. [There follows a list of the instruments used.]

After an introduction, Adagio, of a few measures, the string quartet introduces the initial theme, which is somber and agitated (Allegro moderato). The first transformation of this theme leads to a second motive, distinguished by a greater tranquility. A short development presents the two themes simultaneously, after which the motif appears briefly in a characteristic form, for full orchestra.

A second transformation of the opening theme includes, now and then, the plaintive notes of the introduction. Varied episodes gradually bring calm, thus preparing the Adagio in D-flat. The extremely peaceful, contemplative theme is given to the violins, violas, and cellos, which are supported by organ chords. This theme is taken up by clarinet, horns, and trombone, with string accompaniment.

After a variation (in arabesques) by the violins, the second transformation of the initial theme of the Allegro reappears, bringing a vague feeling of unrest, intensified by dissonant harmonies. These soon give way to the theme of the Adagio, this time performed by some of the strings with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This movement ends in a mystical coda, which sounds alternately the chords of D-flat major and E minor.

The second movement commences with an energetic phrase (Allegro moderato). This is followed immediately by a third transformation of the first movement's initial theme, more agitated than before. Into it enters a fantastic spirit that is frankly disclosed in the Presto. Arpeggios and scales, swift as lightning, on the piano are accompanied by the syncopated rhythm of the orchestra. Each time they are in a different tonality (F, E, E-flat, G).

This tricky gaiety is interrupted by an expressive phrase from the strings. The repetition of the Allegro moderato is followed by a second Presto, which at first appears to be a repetition of the first Presto. Scarcely has it begun, however, before a new theme is heard, grave, austere (trombone, tuba, double basses), strongly in contrast to the fantastic music. There is a struggle for mastery, which ends in the defeat of the restless, diabolical element.

The phrase rises to orchestral heights and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the symphony, a Maestoso in C major announces the approaching triumph of the calm and lofty thought. The initial theme, wholly transformed, is now exposed by divided strings and pianoforte (four hands), and repeated by the organ with the full strength of the orchestra.

Then follows a development built in a rhythm of three measures. An episode of a tranquil, pastoral character (oboe, flute, English horn, clarinet) is twice repeated. A brilliant coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work. [The last phase of the work brings rather more new transformations than the composer accounts for in his note.]

The Londoners loved the Third Symphony, and so have most audiences ever since. Charles Gounod was in the audience when Saint-Saëns introduced it in Paris in January 1887 and announced, as the composer left the stage, "There goes the French Beethoven!" No doubt that was quickly reported to Saint-Saëns, and he must have loved it. Many years later, the playwright and actor, Sacha Guitry, made a famous nasty remark: "If Monsieur Saint-Saëns was determinedly wedded to Glory, I have a notion that she deceived him with Debussy." The Third Symphony is one of Saint-Saëns's most resolute moves in his courtship of *la Gloire*, and it is that aspect of the

piece by which we are least apt to be convinced. As the Beethoven Tenth, it simply doesn't make it, but we would have to say the same thing about another—and more plausible—candidate for the Succession that had its premiere ten years earlier, the First Symphony of Johannes Brahms.*

But after that, I want to say that I love this symphony. It makes me think sometimes of the glorious Romantic hokum of his slightly older contemporary, Gustave Doré, especially his illustrations for *The Inferno* and the Bible, but that does no justice at all to Saint-Saëns's structural intelligence. Perhaps one wants to go back a century and invoke Piranesi's *Prisons* with their compelling sense of drama, grandeur, and romance—to say nothing of their dazzling technical mastery. Saint-Saëns at his best—and here is his best—has vision (the appearance in his note of "the blue of a clear sky" is as touching as it is surprising) and a splendid sense of gesture. The way he has imagined and then controls his long-range harmonic strategy is impressive; and, believe me, you thrill to those effects even if you can't name or diagnose them. His braininess and elegant surefootedness are delightful. He has a marvelously cultivated sense of orchestral color: that first passage with organ, so discreet and at the same time so telling in the way it weaves in and out of the pianissimo strings, alone is worth the price of admission. He is the master as well of the immense and effortless fortissimo.

Camille Saint-Saëns was a witty man: even if we had only *The Carnival of the Animals* to tell us, we would know that. I do not believe, though, that Camille Saint-Saëns was, to his mind, an admissible subject for humor. Had he been a touch more easygoing about himself, he might with justice have claimed what the very old Richard Strauss said during his visit to London in 1947: "I may not be a first-rate composer, but I *am* a first-class second-rate composer."

—Michael Steinberg

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*Brahms, characteristically, was divided by his desire to be part of that Succession and his determination to earn a place in it, and, on the other hand, his sense of the outrageousness of that presumption. Hans von Bülow actually declared the Brahms First to be the Tenth Beethoven, and it made Brahms furious.

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ARTISTS

Mirella Freni



During the 1989-90 season, Italian soprano Mirella Freni celebrated the thirty-fifth anniversary of her career, with performances of Puccini's *Manon Lescaut* in Modena, her home town; two days later Italy's president bestowed upon her the country's highest honor, "The Cavalier of the Great Cross." She came to the Metropolitan Opera immediately thereafter for performances of the same opera, then finished her 1989-90 season singing her first Lisa in Tchaikovsky's *Pique Dame* in a new production at La Scala under the direction of Seiji Ozawa. During 1990-91, the soprano celebrates the twenty-fifth anniversary of her Metropolitan Opera debut. She opens the company's season in *La bohème* and later sings Susanna in *Le nozze di Figaro*. In March the Met will mount a gala performance to mark the official celebration of the anniversary. On that occasion she will sing acts from three different operas in the company of two other singers celebrating their twenty-fifth anniversaries with the company, tenor Alfredo Kraus and her husband, bass Nicolai Ghiaurov. Other highlights of Ms. Freni's year will include Verdi's *Don Carlo*, with which she opens the Vienna State Opera season, *Adriana Lecouvreur* and *Manon Lescaut* at La Scala,

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Otello in Seville, and a number of concerts, including the opening of Lincoln Center's Mostly Mozart Festival, which will be televised. Ms. Freni has made more than fifty recordings for most of the major companies and has appeared on television numerous times; she also appears in numerous complete opera performances on video disc. Ms. Freni made her professional debut as Micaela in 1955. She made her La Scala debut in 1962 as Nannetta in *Falstaff* and achieved international stardom there the following year, when she was cast by Herbert von Karajan as Mimi in *La bohème*, in a new production by Franco Zeffirelli. Within a short time, guest appearances took her to the world's most important opera houses, including the Vienna State Opera, where she was eventually named a *Kammersängerin* by the Austrian government. In 1970 Ms. Freni began a judicious transition from the purely lyric repertoire to that of certain heavier roles when she appeared with Jon Vickers in a new production of *Otello* at the Salzburg Festival. The conductor was Herbert von Karajan, who, perhaps more than anyone, had a profound influence on her career. Ms. Freni made her Boston Symphony debut in a 1981 performance of Verdi's *Requiem* at Tanglewood and appeared with the orchestra and tenor Peter Dvorsky this past February in a gala concert in Symphony Hall in Boston. Last weekend she appeared as Lisa in a Tanglewood staging of Tchaikovsky's *Pique Dame* under Seiji Ozawa's direction.

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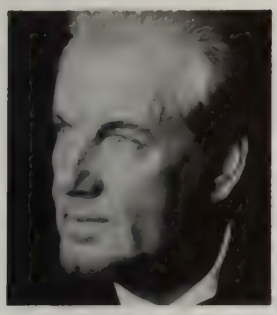
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Nicolai Ghiaurov



In demand for concert and opera appearances throughout the world, famed Bulgarian bass Nicolai Ghiaurov has made an indelible mark in the music world performing such roles as the title characters of Mussorgsky's *Boris Godunov* and *Khovanshchina*, King Philip II in Verdi's *Don Carlo*, Prince Gremin in Tchaikovsky's *Eugene Onegin*, and the comic role of Don Basilio in Rossini's *Il barbiere di Siviglia*. For more than thirty years Mr. Ghiaurov has been a leading bass in the great opera houses of Europe and North America, including La Scala, Vienna, Paris, the Met, Chicago, and the San Francisco Opera. One of the most recorded basses of our age, he has recorded his most famous roles, some of them more than once, with the foremost conductors and orchestras of our era, including Herbert von Karajan, Sir Georg Solti, Claudio Abbado, Carlo Maria Giulini, the Vienna Philharmonic, the Berlin Philharmonic, and the Philharmonia. Mr. Ghiaurov's busy 1990-91 calendar includes a series of gala concerts of opera arias as well as symphonic dates in both Europe and America. In opera, he will appear at the Metropolitan Opera, San Francisco Opera, Vienna State Opera, Bologna's Teatro Comunale, and Barcelona's Liceo, in productions of *Khovanshchina*, *La bohème*, *Rigoletto*, *Eugene Onegin*, *Boris Godunov*, and *Don Carlo*. Besides his Tanglewood appearance with Seiji Ozawa and the Boston Symphony Orchestra this summer, he also appears at Tanglewood in recital with his wife, soprano Mirella Freni. Mr. Ghiaurov makes his home in Milan, Vienna, and Sofia. His daughter Elena is a rising young actress of considerable fame in Italy; his son Vladimir, a conductor, is gaining considerable recognition in his native Bulgaria as well as in Europe. Mr. Ghiaurov made his only Boston Symphony appearances prior to last weekend in 1981, also at Tanglewood under Seiji Ozawa's direction: as a soloist in Verdi's *Requiem*, and in the title role in a production of scenes from Mussorgsky's *Boris Godunov*.

Susanna Lemberskaya

Born in Russia, the daughter of the famed violin professor Leonid Lembersky, Susanna Lemberskaya began her musical studies on the violin at the age of three, switching to piano five or six years later. She attended the School for Gifted Children in Odessa and then studied at the Leningrad Conservatory, during which time she began her professional work in the opera house while still in her late teens, though her work as an accompanist actually began when she was six or seven, accompanying her father. While in Russia, Ms. Lemberskaya worked in opera houses in Leningrad, Odessa, and Tashkent; she also participated in many solo recitals. In 1974 Leonid Lembersky decided that his family had to leave Russia. Before arriving in the United States in April 1975, Ms. Lemberskaya spent six months working as an accompanist at Santa Cecilia in Rome and also for Vatican Radio. In the United States she has been accompanist to



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If you are interested in this program please contact me or Joyce Serwitz here at Tanglewood at (413) 637-1600, or in Boston weekdays at (617) 266-1492. Your support will help make a difference that will be music to our ears!

George H. Kidder
President

such artists as Mstislav Rostropovich, Leontyne Price, and Marilyn Horne. As a vocal coach, she has participated in productions of Russian operas in Washington, D.C., Seattle, Israel, and San Francisco, where she is a vocal coach and accompanist on the staff of the San Francisco Opera. She has also worked on productions of Glinka's *Life for the Tsar* with Edo de Waart for Amsterdam Radio, Mussorgsky's *Boris Godunov* with Mr. de Waart and the Minnesota Orchestra, and Verdi's *Don Carlo* in Los Angeles. Upcoming projects include work on productions of *War and Peace* and *Pique Dame* in Amsterdam, *Lady Macbeth of Mtsensk* in Toulouse, and *War and Peace* in San Francisco.

Kevin McMillan



Canadian baritone Kevin McMillan studied in Canada, Great Britain, and at the Juilliard School of Music; his appearances have taken him around the world, to the major concert halls of New York, Boston, Philadelphia, San Francisco, Toronto, Montreal, Vancouver, Paris, Berlin, Barcelona, and Warsaw. Mr. McMillan's 1988-89 season included return engagements with the orchestras of Phoenix, Toronto, and Ottawa's National Arts Centre, as well as debuts with the National Symphony, Philadelphia Orchestra, the Edmonton and New Jersey symphonies, the New York Chamber Symphony, and at the Casals Festival, in repertoire ranging from Handel's *Messiah* to Walton's *Belshazzar's Feast*. His 1989-90 season includes performances of Britten's *War Requiem* with the Sacramento Symphony and Mahler's *Kindertotenlieder* with the Bay Chamber Symphony, an extensive tour of Europe in Bach's *St. Matthew* Passion with Helmuth Rilling and the Internationale Bachakademie of Stuttgart, and a return to Toronto for Handel's *Messiah*. He will also be heard on a number of new releases from Decca records, including Orff's *Carmina burana*, and Nielsen's Symphony No. 3 with Herbert Blomstedt and the San Francisco Symphony. Mr. McMillan has given acclaimed recitals in Washington, Toronto, Montreal, San Antonio, and Vancouver. Future engagements include a return to the 92nd Street Y's "Schubertiade" in New York and a New York recital debut on the Y's "Great Performers" series. During 1989-90 his recitals included return appearances in Vancouver, Toronto, Montreal, and Ottawa, the latter having been recorded by the CBC for broadcast throughout Canada. Just released by Marquis Records, Mr. McMillan's first solo album includes music of Vaughan Williams and Benjamin Britten. Forthcoming albums include Lieder of Schubert, Schumann, Brahms, Mendelssohn, and Liszt for CBC Enterprises, and participation in an extensive project to record the complete songs of Charles Ives for Arabesque Records. Mr. McMillan is making his Boston Symphony Orchestra debut at Tanglewood this weekend.

Martin Amlin



Martin Amlin is active as a composer, pianist, and teacher in the Boston area. Mr. Amlin received his musical training at the Eastman School of Music, where he received a doctorate, and in France, where he was a student of Nadia Boulanger. Among his awards are several ASCAP grants, a Massachusetts Artists Foundation Fellowship, and a National Endowment for the Arts Composer Fellowship. Mr. Amlin has been a resident at Yaddo and the MacDowell Colony, and he was Assistant to the Conductor of the Tanglewood Festival Chorus from 1984 to 1989. He has been a frequent soloist with the Boston Pops Orchestra, he is pianist for the American Vocal Arts Quintet and the Webster Trio, and he has recorded for Sine Qua Non, Folkways, Opus One, Wergo, Titanic, and Hyperion. Mr. Amlin is currently assistant professor of music at Boston University's School for the Arts.

Pascal Verrot



Pascal Verrot was named an assistant conductor of the Boston Symphony Orchestra following auditions at Symphony Hall in January 1986. He is currently a faculty member at the Tanglewood Music Center and the New England Conservatory of Music. Mr. Verrot holds degrees from both the Sorbonne in Paris and the Paris Conservatory, where he was a student of Jean-Sebastien Bereau for four years. There he won first prize in the conducting competition in 1985. Mr. Verrot also studied with the late Franco Ferrara at the Accademia Musicale Chigiana in Siena, Italy. In September 1985 Mr. Verrot was a prize-winner at the Min-On Conducting Competition in Tokyo, where he first came to the attention of Seiji Ozawa. In March 1986, as a result of winning the Min-On Competition, he toured Japan, conducting in the major cities; he was invited back for a further tour of Japan in January and February 1987. During the 1987-88 season Mr. Verrot made several debut appearances: at the Lyon Opera House, where he conducted *Die Fledermaus*; with the Toronto Symphony, which he conducted at short notice; and with the Orchestre de Paris. While in Lyon he also made his first recording, for Erato, featuring tenor Luca Canonici with the Lyon Opera House Orchestra and Chorus. Mr. Verrot has led Boston Symphony Orchestra subscription concerts on several occasions. At Symphony Hall in March 1989 he replaced ailing guest conductor Christoph von Dohnányi at short notice for a program including Ligeti's *Atmosphères*, Bartók's Piano Concerto No. 2, and the Brahms First Symphony. He has also led the Boston Symphony at Tanglewood, in 1988, and he has conducted the Boston Symphony Chamber Players in Boston, at Tanglewood, and on tour. In January 1989 Mr. Verrot made an acclaimed debut with the Ensemble InterContemporain in Paris. Also in 1989 he toured as guest conductor with major French regional orchestras. During the 1990-91 season he will conduct the Orchestre Symphonique de Québec and the Orchestre Symphonique de Montréal. He will also appear as a guest conductor in France, with the Nouvel Orchestre Philharmonique de Radio France, the Ensemble Orchestral de Paris, and the Orchestre National de Lyon.

Alicia de Larrocha



A favorite of audiences throughout the world, Spanish pianist Alicia de Larrocha has toured the United States three times each year since her return here in 1965, building a devoted audience for her performances in recital, with orchestra, and in chamber music. She plays regularly with the great orchestras and on the most prestigous recital series, and her extensive catalogue of recordings is available worldwide. A native of Barcelona, Mme. de Larrocha gave her first public performance in 1929, when she was six. Arthur Rubinstein, a close friend of her teacher, encouraged her to continue her studies with Frank Marshall, who was then head of the Marshall Academy in her native city, the same institute for which Mme. de Larrocha serves as president today. In 1947 she first toured outside of Spain; she made her British debut in 1953, followed by her American debut in 1955 with the Los Angeles Philharmonic under Alfred Wallenstein. Although she subsequently received the Paderewski Prize in London, as well as international honors for her early recordings of music by Granados and Albéniz, it was only in 1965, on her return visit to the United States for what amounted to a second debut here, that she earned her reputation as one of the world's great classical artists. Now an exclusive recording artist for BMG Classics on the RCA Victor Red Seal label, Mme. de Larrocha has recorded extensively for London/Decca and has won three Grammy awards, two of them in successive years: in 1974, for best Classical Solo Performance, for Albéniz's *Iberia*, and in 1975, for Best Soloist with Orchestra, for Ravel's two piano concertos and Fauré's *Fantaisie*. She received her third Grammy in 1989, for her digital recording of *Iberia*. In 1978 she received the Dutch Edison Prize for her complete recording of Granados' *Goyescas*, which also won the 1979 Deutsche Schallplattenpreis. That same year, *Musical America* honored the fiftieth anniversary of her debut by naming her "Musician of the Year." In 1982 the City of Barcelona awarded Mme. de Larrocha the Medallo d'Oro for artistic merit and the Spanish National Assembly honored her with its gold medal "*al merito en las bellas artes*," which was presented to her by King Juan Carlos at a formal reception in Madrid. In 1989 she celebrated the Diamond Jubilee of her performing career. Alicia de Lar-

rocha is also an honorary member of the Los Lazos de Dama of the Spanish Order of Civil Merit, and of the Order of Isabella la Catolica. Mme. de Larrocha made her Boston Symphony Orchestra debut in November 1971 and appeared most recently with the orchestra at Tanglewood last summer.

James David Christie



Acclaimed as one of the finest organists of his generation, James David Christie has performed in recital and with major orchestras throughout the United States, Europe, and Japan. He has premiered works ranging from Handel and Haydn to Franck, Heiller, Pinkham, Crumb, Zwilich, and P.D.Q. Bach. Currently distinguished artist-in-residence and college organist for the College of the Holy Cross in Worcester, Mr. Christie is also on the organ faculty at Wellesley College and has served as organist for the Boston Symphony Orchestra since 1978. Artistic director of the International Arts Series at Mechanics Hall, Worcester, he is also artistic consultant for Boston's Handel and Haydn Society, as well as its principal harpsichordist/organist. In 1979 James David Christie became the first American to win first prize at the International Organ Competition in Bruges, Belgium; he was also the first person in the history of the competition to win both the first prize and the Prize of the Audience. Mr. Christie has served on juries for international competitions in the United States and Europe, and he has played dedicatory concerts on new organs on both sides of the Atlantic. In 1984 he performed in the dedicatory concert for the new organ in San Francisco's Davies Hall with Edo de Waart and the San Francisco Symphony. Mr. Christie holds degrees from the Oberlin Conservatory and the New England Conservatory of Music. In 1977 he was awarded the artist diploma of the New England Conservatory; two years later, for his outstanding contributions to Boston's musical life, he was awarded an honorary doctor of fine arts degree by the New England School of Law. Mr. Christie recently performed the first solo recital on the Symphony Hall organ in Boston in more than fifteen years; other solo performances have been broadcast throughout the United States and Europe. He performs and records regularly with period-instrument orchestras such as the Handel and Haydn Society and the Bach Ensemble, and he is the founder and director of Ensemble Abendmusik, a period-instrument group devoted to music of the seventeenth century. Mr. Christie has recorded for Decca, Nonesuch, Philips, GM Records, and Northeastern Records. His teachers have included Byron Blackmore, David Boe, Yuko Hayashi, Marie-Claire Alain, Harald Vogel, and Bernard Lagacé.





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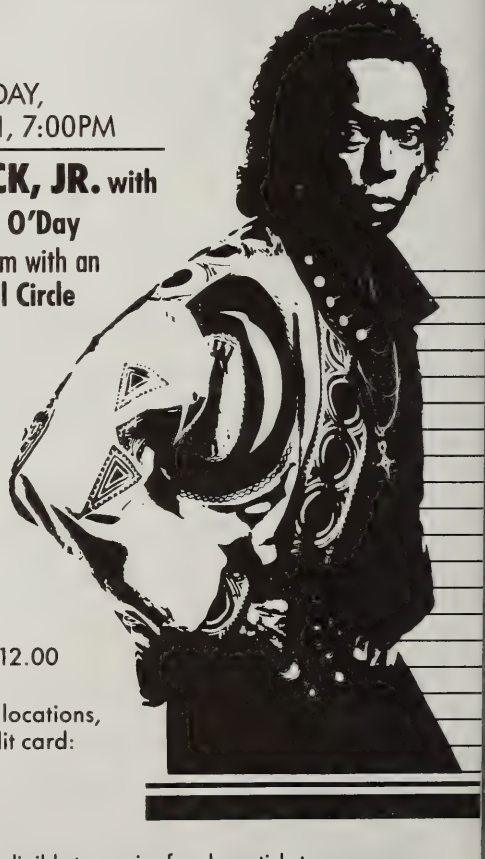


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KETTING — *Time Machine*

BRUCH — Fantasia on Scottish folk melodies for the violin, with orchestra and harp, Opus 46
Introduction—Adagio cantabile
Allegro
Andante sostenuto
Allegro guerriero

ANNE AKIKO MEYERS, violin
ANN HOBSON PILOT, harp

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SCHUMANN — Symphony No. 4 in D minor, Opus 120
Ziemlich langsam [Rather slow]—Lebhaft [Lively]
Romanze. Ziemlich langsam
Scherzo. Lebhaft; Trio
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NOTES

Otto Ketting
Time Machine

Otto Ketting was born in Amsterdam on September 3, 1955. He composed Time Machine, *his best-known work, in 1972 on a commission from the Rotterdam Art Foundation for the Netherlands Wind Ensemble and conducted the premiere with that ensemble on June 5, 1972. This is the first performance by the Boston Symphony Orchestra of any of Ketting's music. The score calls for two oboes and English horn, two bassoons and contrabassoon (doubling third bassoon), four horns, three trumpets, three trombones, and percussion assorted for three players (first: marimba, snare drum [high], three drums [high, medium, low], tam-tam [high]; second: snare drum [medium], three drums [high, medium, low], tam-tam [medium]; third: snare drum [low], three drums [high, medium, low], tam-tam [low]). The duration of the piece is about eleven minutes.*

Otto Ketting's first composition teacher was his father, Piet Ketting; he also studied composition with Karl Amadeus Hartmann in Munich. He studied trumpet at the Conservatory of The Hague and played for several years in the Residentie Orchestra of The Hague. His main activities since 1961 have been composition and conducting, especially of the Rotterdam Conservatory's ensemble for contemporary music, which he has directed since 1978.

Time Machine is not intended to evoke the shade of H.G. Wells. All music is, in a sense, a "time machine," in that the notes and rhythms organize for us the passage of time during the performance of a piece. This seems to be, at least in part, the sense in which the composer uses his title. At the time of the first performance, he wrote:

> With this simple and practical machine it is possible to travel to another time. Everything seems to be going well, although some transitions are rather abrupt. Unfortunately, certain time-segments start to occur simultaneously or backwards. Finally it is no longer possible to switch back to the present. Somewhere, centuries ago, the machine let us down.

Much of the work presents the instrumental groups in unmixed blocks of sound—all the horns together, for example, or the trumpets, or the trombones. The fact that these family groupings tend to stay together is a feature that clarifies the progress of the work. The piece is based on a single twelve-note chord, which thus contains every



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pitch in the chromatic scale. As the work progresses, this basic chord is "illuminated" by different instrumental families selecting different pitches from the total set. But an intrusive element—the scale of C major, heard usually in the form of a simple tune presented in various rhythmic guises as a *cantus firmus*—gradually disturbs the "regularity" of the all-inclusive chord. The composer thinks of C major here as an "irrational intruder" that gradually takes over the piece. The *cantus firmus* melody (or fragments thereof) appears in various rhythmic guises, becoming more and more present. Finally it takes over entirely, so that in the brassy climax, the last sixty-four measures of the piece, only the tones of C major sound—but all of them are heard all the time.

—Steven Ledbetter

Max Bruch
Fantasia on Scottish folk melodies for the violin, with orchestra and harp, Opus 46

Max Bruch was born in Cologne, Germany, on January 6, 1838, and died in Friedenau, a suburb of Berlin, on October 20, 1920. He composed the Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the violin, with orchestra and harp, with the free use of Scottish folk melodies—to give it its full and formal title—in the winter of 1879-80. It was dedicated to Pablo de Sarasate, who gave the first performance at the Hamburg Bach Festival in September 1880. The first performances in Boston were given on November 23 and 24, 1888, by Charles Martin Loeffler, later to achieve distinction as a composer but then second concertmaster of the Boston Symphony Orchestra; Wilhelm Gericke conducted. The orchestra has given only one previous performance at Tanglewood: Joseph Silverstein was soloist under the direction of Lawrence Foster, on August 17, 1973. The Fantasia is scored for solo violin, harp, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, timpani, bass drum, cymbals, and strings.

Son of a soprano and a civil servant, Max Bruch composed prodigiously as a boy, was thoroughly trained, first by his mother, then by Heinrich Carl Briedenstein, himself a jurisprudent and philosopher (a pupil of Hegel) as well as a musician, and later by Ferdinand Hiller and Karl Reinecke, and held over the years a succession of conducting appointments in Koblenz, Sondershausen, Liverpool, and Breslau. He enjoyed a couple of patches of being able to devote himself entirely to composition, and from 1891 until 1910 he taught in Berlin. His travels brought him to Boston in 1883, when he produced his oratorio *Arminius* with the Handel and Haydn Society. His contemporaries knew him chiefly as a composer of choral music, and indeed the very first Boston Symphony program included a scene from his oratorio *Odysseus*. Two works of his have remained consistently before the public, the Violin Concerto No. 1 in G minor, introduced by Joseph Joachim in 1866, and the *Kol Nidrei* for cello and orchestra, written 1881 for the Jewish community of Liverpool. One hopes the vocal works are not gone for good: certainly *Odysseus*, the cantata *Frithjof* (much admired by Brahms and Clara Schumann, and the work that first made a reputation for Bruch), and the early opera *Loreley* merit study and revival. In Bruch's other strong suit, the virtuoso concerto, there has been some welcome exploration: Heifetz began to make new friends for the Scottish Fantasia with his 1947 recording with William Steinberg, and a number of violinists have taken an interest in the Concerto No. 2 in D minor as well.

Bruch wrote the Scottish Fantasia for the great Spanish violinist Pablo de Sarasate, who had introduced the D minor concerto in 1877. Among other things, it is a monu-

ment to Sarasate's playing, renowned and treasured for a tone that, though not large, was singularly pure, for elegance, for the variety of vibrato, for an impeccable left hand, and especially for the sheer charm of projection and execution.* As a composer, Sarasate was chiefly an arranger of Spanish and gypsy folk songs and dances, and he will have been pleased to be presented with Bruch's loving settings of similar materials from Scotland. Interest in folk music and its use in concert music was widespread in the second half of the nineteenth century—for some composers in central Europe and Russia the issue became practically a fetish—and Bruch's work reaches into the music of many cultures. (Curiously, because of his *Kol Nidrei*, a melody associated with Yom Kippur services, it has been widely and quite erroneously assumed that Bruch was Jewish.) When the Fantasia was new, Bruch was subjected to some criticism for "getting the tunes wrong," but, as William Foster Apthorp pointed out in a Boston Symphony program note of 1896, "it is important to remember one item in [the] title: the 'free use' of Scotch songs." There is nothing of the spirit of the professional folklorist to Bruch's approach here. The Scottish songs are the stuff of atmosphere and romance—and in that sense the Fantasia is a direct descendant of Mendelssohn's *Hebrides* Overture and *Scottish* Symphony—and the prominent role assigned to the harp is part of that atmosphere, part of a desire to convey a sense of something bardic. And surely it is also part of the spirit of the day that Bruch's Scotch is smooth and sweet rather than smoky, untamed, and full of character—more Johnnie Walker Black than Laphroaig. Aside from the beauty of the melodies themselves, what strikes

*It is interesting, though, that the Fantasia was also taken up at once by Joachim, friend of Brahms, peerless interpreter of Beethoven, virtually the only serious Bach player of his time, the thinking man's violinist, and in most respects Sarasate's polar opposite.

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one here is the lucidity of form and, above all, the wonderfully cultivated sense of orchestral euphony, the richness of the voicing, for example, the horn, trombone, and harp combination right at the beginning, and the uncannily skillful, grateful placement of the solo violin into the orchestral texture.

After a prelude in the manner of recitative, Bruch builds the first movement proper, an Adagio cantabile, on the song "*Auld Rob Morris*." The second movement is, by contrast, a quick dance with drone basses, the source being the song "*Hey, the dusty miller.*" Now the music looks back doubly, to the recitative style of the introduction and to the tune of "*Auld Rob Morris*," and combining these two elements, Bruch makes a bridge to the next movement, a set of beautifully scored variations on the nostalgic "*I'm down for lack o' Johnnie*." And so into the brilliant, energetic finale, marked Allegro guerriero (warlike), with play on two themes of which the tougher is "*Scots wha hae*."

—Michael Steinberg

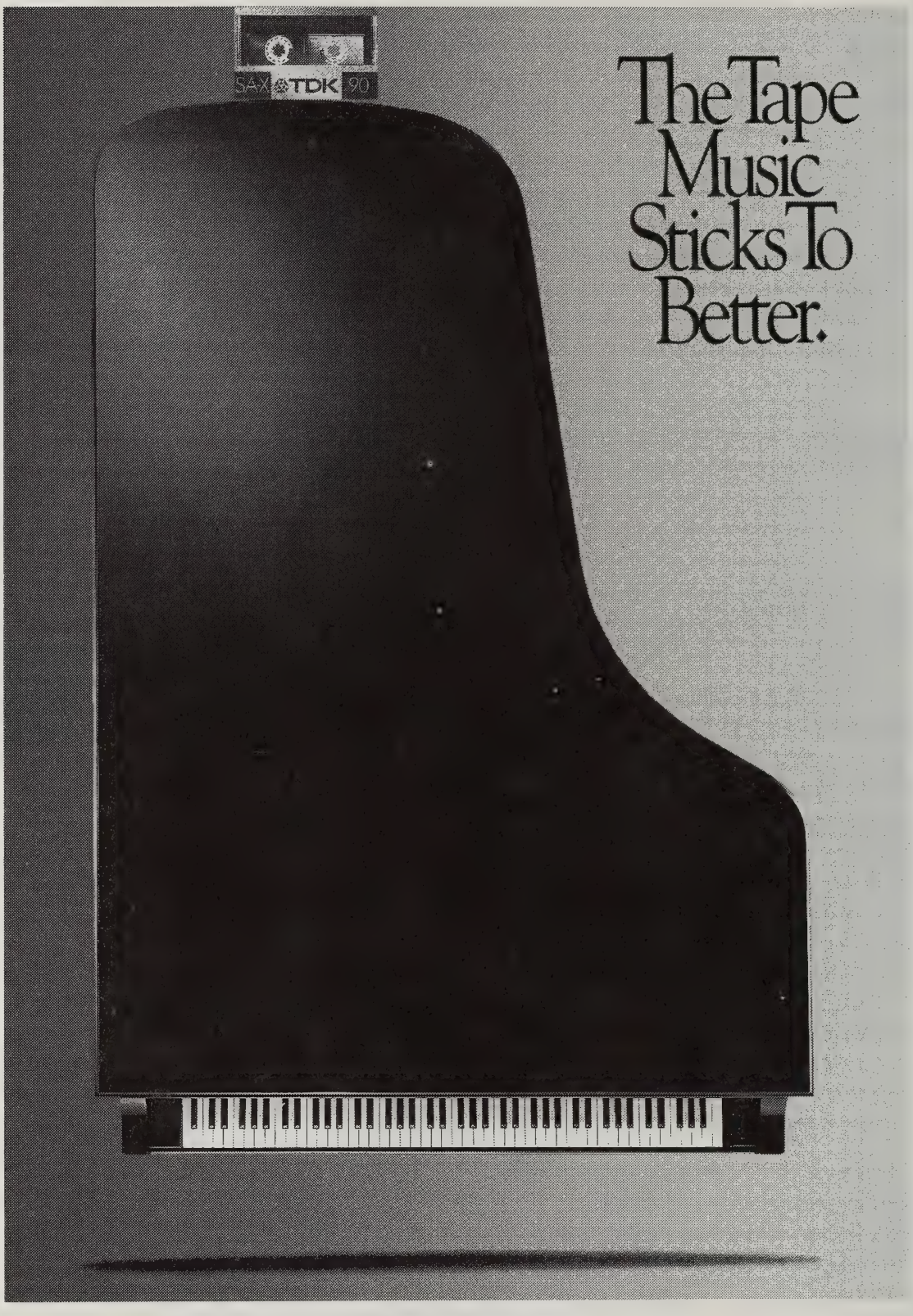
Now Artistic Advisor of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Robert Schumann
Symphony No. 4 in D minor, Opus 120

Robert Schumann was born in Zwickau, Saxony, on June 8, 1810, and died in Endenich, near Bonn, on July 29, 1856. He composed the D minor symphony in late 1841, not long after completing his First Symphony (the D minor was thus second in order of composition), but an unsuccessful performance discouraged him from publishing it: not until 1851 did he return to the work, revise it considerably in orchestration and a few structural details, and publish it as his Fourth Symphony. The first performance of this final version took place in Düsseldorf on December 30, 1852, the composer conducting. It received its American premiere in New York on March 30, 1856, at a so-called "Sacred Concert" conducted by Carl Bergmann. Boston first heard the symphony the following year, when Carl Zerrahn led the Philharmonic Society in a performance at the Melodeon on February 7, 1857. Serge Koussevitzky gave the first Tanglewood performance of Schumann's Fourth Symphony on August 13, 1939. Neville Marriner gave the most recent Tanglewood performance of the 1851 version on June 15, 1978; the only Tanglewood performance since then was of the original 1841 version, under the direction of Jesús López-Cobos on August 7, 1988. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

It is well known that Robert Schumann, in the first flush of happiness at his impending marriage to Clara Wieck, after many obstacles thrown in their path by the girl's father, embarked on his "year of song," 1840, during which he produced nearly 150 songs. The same singlemindedness appeared the following year when, with the enthusiastic encouragement of his new bride, he set out wholeheartedly on the new field of orchestral composition. He had already expressed his desire to do so upon discovering the manuscript of the *Great* C major symphony of Schubert and hearing the rehearsal for the first performance, in 1839 (long after Schubert's death); after that rehearsal he wrote at once to his fiancée:

> Clara, today I was in the seventh heaven. There was a rehearsal of the symphony by Franz Schubert. If only you had been present! It is indescribable, the instruments are men's and angel's voices, and everything is so full of life and spirit, and an orchestration defying Beethoven—and that length, that heavenly length! Like a



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> novel in four volumes, longer than the Choral Symphony. I was utterly happy, and I would have wished for nothing but that you were my wife, and that I should be able to write such a symphony myself.

Early in 1841 he actually did write his first symphony, in B-flat (*Spring*), which was performed at the end of March and proved an instant success. Thus encouraged, he composed the first movement of what later grew into the piano concerto; a biological sport that was in essence a symphony *sans* slow movement (which he first called "Suite," then "Symphonette," and later published as Overture, Scherzo, and Finale); and a second symphony, in D minor. This received its first performance in December with disastrous results. Schumann withdrew the score and held it, unperformed and unpublished, for ten years. In the meantime he wrote what we now know as his Second and Third symphonies. Thus, when he returned to the D minor symphony in 1851 to undertake a complete revision, he called it the Symphony No. 4.

Actually, in its first form, Schumann had hesitated to call the work a symphony at all. The close-knit interlocking of thematic material from movement to movement, and the fact that the movements were intended to be played one after the other without pause (it was common and, indeed, expected in those days for the audience to applaud after each movement), made him hesitate to link the work with the mighty nine of Beethoven, in whose shadow he knew he was walking, so he first called it a "Symphonic fantasy," possibly with the intention of recalling Schubert's *Wanderer* Fantasy, which likewise rings the changes on a few musical ideas throughout several movements.

By the time Schumann decided to rework the symphony for performance, in 1851, he was determined to express himself as a *German* composer, so he first of all changed all the tempo designations from their original Italian to German equivalents. At that time he was living in Düsseldorf, where he conducted the orchestra that was to give the first performance of the revised piece. Appallingly ineffective as a conductor, he had learned not to trust his players with exposed solos, so in his revision (which involved writing out the score completely anew), he rewrote the orchestration totally, so as to avoid giving any woodwind or brass player an extended solo. So thoroughly did he do this, in fact, that there is only one brief passage in the entire symphony in which a wind instrument (the flute) plays without the support of some other instrument. The result, though its performance finally established the success of the symphony,

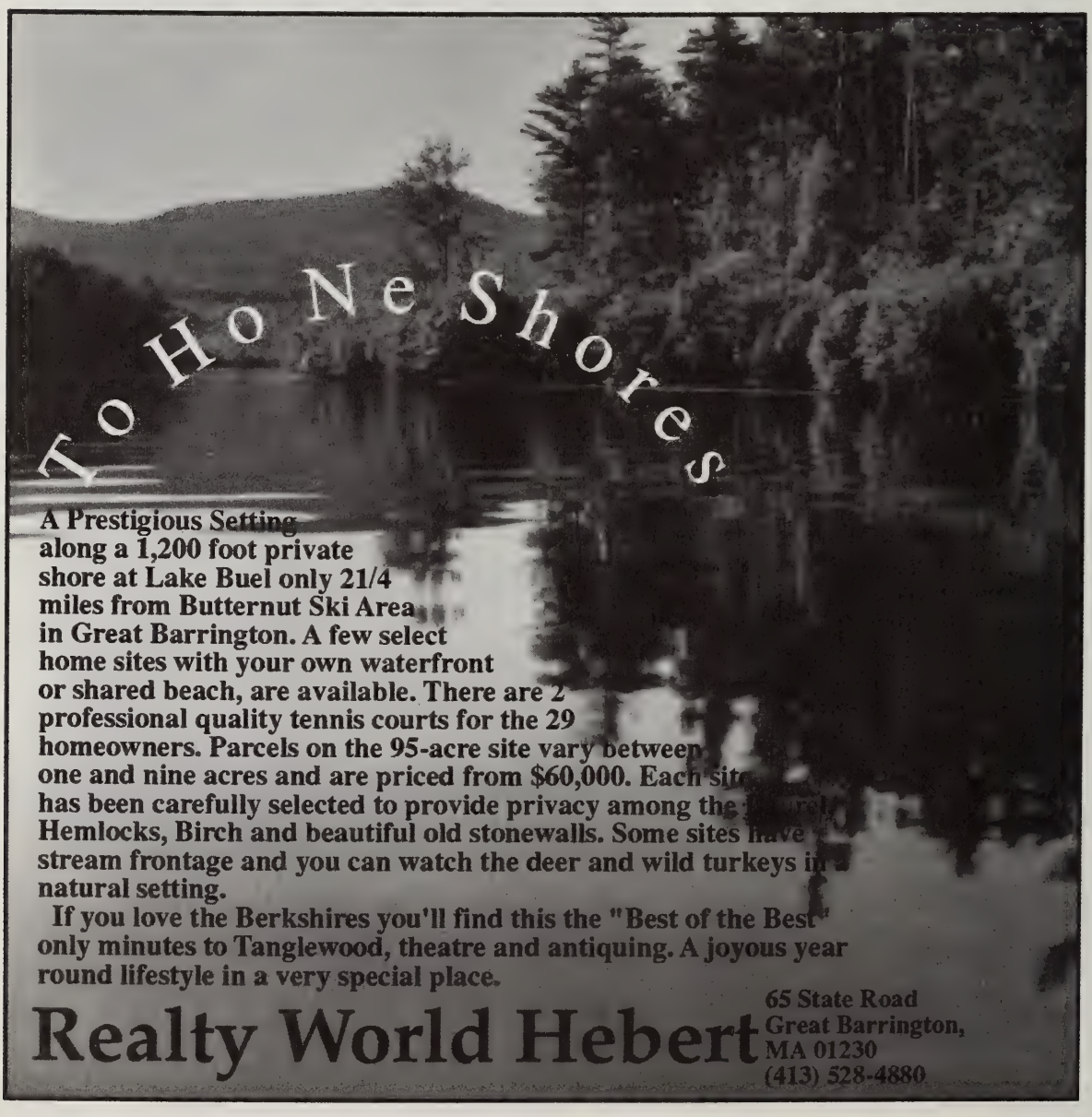
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has generally been deplored. The thickness of the orchestration can give an overall gray effect, especially in the fast movements, where Schumann seems to have felt most ill at ease (he changed the lyrical Romanze least in his process of revision); this may have been useful to him when conducting an orchestra on whose players he could not rely to enter at the right time, and it is absolutely perfect for an orchestra that lacks instruments here and there, but for modern professional orchestras, it has raised a series of problems. Many conductors have simply tacitly reorchestrated Schumann's score, cutting out the instruments that they deem to be superfluous; Mahler did this very sensitively, though perhaps a bit anachronistically, late in the century. Some play the final score as written, but adjust the balances by having the "superfluous" doubling instruments play much more softly than the "leading" instrument, a solution that has the virtue of retaining Schumann's score. And some conductors, beginning with Johannes Brahms, frankly prefer the earlier version of 1841. Brahms had that score published in 1891 (against the desire of his close friend Clara Schumann, who could not bring herself to believe that Robert's revision was not a



complete improvement).*

The decision to get back to the earlier score is not entirely an unmixed blessing, however much one may prefer the orchestration of that version, since in 1851 Schumann made some structural improvements in the music as well, which may be slight, but which are quite significant in tying the work together. Most important of these is the transition from the slow introduction to the fast main section of the first movement, and a similar transition from the third movement to the fourth.

And there are those who advocate creating a new, "definitive" version of the score by using the structural elements of the 1851 version but with instrumentation, as far as possible, like the 1841 version. Though many conductors have toyed with the scoring, none of the versions has been accepted as definitive, and it seems today that the general view is to accept Schumann's score as it stands, in two different versions, and make such adjustments of balance as seem necessary in rehearsal. In the present performance, Hans Vonk is using the final score of 1851.

All of this is preliminary to the important fact that Schumann's D minor symphony is one of the most ingenious and successful experiments in formal continuity produced in the nineteenth century. The principal musical ideas—three of them, all told—recur throughout the entire work, creating a sense of unity rare in a mid-nineteenth-century symphony. At the same time, Schumann's fresh and imaginative reworkings of these ideas never pall, though we hear them many times in the course of the four movements. The first of these themes, the somber opening idea first heard in strings and bassoons at the very beginning, fills most of the slow introduction until the violins introduce a new figure that gradually speeds up and suddenly turns into the main theme of the fast section. This rhythmic and melodic gesture dominates the movement, continuing into the development section, where it accompanies a martial fanfare figure that constitutes the third of the recurring ideas. It is followed by the welcome relief of a fresh lyrical melody introduced, unexpectedly, in the development section, when it was beginning to look as if the faster rhythmic figure would overwhelm everything.

The slow movement begins with the oboe and cello singing a lyrical ballad, but no sooner is it stated than the introductory theme of the first movement finds an opportunity to return. It soon develops into a lush, major-key passage enriched by a lavish ornamentation on the solo violin, after which the oboe melody recurs.

The stormy and energetic scherzo is built primarily of the opening theme (turned upside down) and the martial figure from the first movement, alternating with a section of languishing and drooping melodies that brings back the violin solo of the Romanze, now sung by the entire violin section. The movement is about to end, it seems, when string tremolos and a version of the first movement's main theme lead directly, without break, into the finale, whose rhythmic theme is compounded of yet another version of the martial figure and the first-movement theme. The richness of this finale and the power of its conclusion make it one of the most fully satisfying climaxes of any large-scale Schumann work. Thus, despite the years of concern and work it gave him, and despite the problems it presents us in choosing which version or conflation of the score to perform or hear, the Schumann Fourth remains one of the great touchstones of Romantic sensibility.

—S.L.

*Arthur Nikisch in 1892 performed the interesting experiment of leading the two different versions of Schumann's symphony on two successive weeks at Boston Symphony Orchestra concerts.

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GABRIELI	Canzon in double echo for two brass choirs and organ Canzon a 12
J.S. BACH	Keyboard Concerto in F minor, BWV 1056 [Allegro] Largo Presto Mr. FOSS
HANDEL	"Here amid the shady woods," from *Alexander Balus* "Calm thou my soul . . . Convey me to some peaceful shore," from *Alexander Balus* "Iris, hence away," from *Semele* MARILYN HORNE, mezzo-soprano

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IV. Allegro
V. Andantino
VI. Allegro
VII. Allegretto (soprano solo)
VIII. Allegro assai
IX. Allegro (alla breve) (bass solo)
X. (a) Largo (trio)
(b) Allegro (soprano and tenor duet)
(c) Presto (tenor solo)
XI. Allegro alla breve
XII. Allegro moderato
XIII. Andantino (soprano solo)
XIV. Allegro
XV. Gavotta con due variazioni
XVI. Vivo
XVII. Tempo di minué (trio)
XVIII. Allegro assai

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NOTES

Giovanni Gabrieli
Two Canzoni

Giovanni Gabrieli was born in Venice between 1553 and 1556 and died there in August 1612. Each of the two canzoni to be performed here divides the players into three groups of varying instrumentation (which Gabrieli himself did not, for the most part, specify). The Canzon in double echo *will be performed by three horns, two trumpets, three trombones, and organ. The* Canzon a 12 *will be performed here by two oboes, one bassoon, two trumpets, three horns, three trombones, tuba, and organ.*

For the quarter-century before his death, Giovanni Gabrieli was the leading musical figure of Venice and therefore one of the most influential musicians in Europe. His work is the highpoint of Venetian Renaissance music, an art of color and richness and brilliance, created to celebrate God and the Venetian state, "*la Serenissima*" ("the most serene [republic]"), as it was universally called. Giovanni was trained in his early years by his uncle, Andrea Gabrieli, himself one of the crown jewels of Renaissance Italian music, and he spent a number of years at the court of Duke Albrecht of Bavaria in Munich, where he made the close acquaintance of the great Orlando di Lasso. But from 1584 Giovanni was again permanently installed in his birthplace. The principal musical establishment in Venice was at the basilica of St. Mark, the lavish private chapel of the Doges. Giovanni was at first an occasional substitute organist, but on January 1, 1585, he won a competition for the permanent position as "first organist," a post he held until his death.

The structure of St. Mark's, with choir galleries on either side of the high altar, encouraged the development of works performed in a stereophonic manner by divided choirs and instrumental ensembles, particularly when the size of the available ensemble increased to something like twenty instruments and thirty singers for special feast days. Rather quickly composers at St. Mark's began to exploit these opposing forces, writing echo effects, sometimes with sudden shifts of instrumental color. Though the characteristic texture of Renaissance music is contrapuntal, the use of divided choirs encouraged a more frequent use of chordal effects, often tossed back and forth in echo, as well as the linear interweaving of melodic lines.

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In 1597 Giovanni Gabrieli published a large collection entitled *Symphoniae sacrae* ("Sacred symphonies"), consisting of over forty sacred motets and sixteen instrumental works, nearly all planned for two or more divided choirs. The instrumental works were called "*canzoni*," a shortened form of the full term "*canzone da sonar*." This literally means a song, or chanson, to be played on instruments ("sounded" rather than sung). Some twenty years earlier, the publication of French chansons arranged as instrumental pieces had encouraged the development of purely instrumental music conceived in the same style, consisting of various contrasting sections arranged to produce a satisfying musical balance.

—Steven Ledbetter

Johann Sebastian Bach
Concerto in F minor for piano and orchestra, BWV 1056

Johann Sebastian Bach was born in Eisenach on March 21, 1685, and died in Leipzig on July 28, 1750. The piano concerto in F minor, BWV 1056, took its present form in Bach's Leipzig period, though precise details are lacking. The first Boston Symphony Orchestra performance of the concerto took place on January 2, 1918; Karl Muck conducted, and Ruth Deyo was the soloist. The only other BSO performances took place at Tanglewood in 1959 and 1960. Charles Munch conducted both, and the soloists were Lukas Foss and Seymour Lipkin, respectively. In addition to the solo keyboard, the score calls for strings and continuo.

The solo concerto was one of the highest developments of the concerto principle—the opposition and competition of musical forces—that is fundamental to Baroque style from the earliest concerted madrigals of Claudio Monteverdi (about 1600) to the very end of the era and beyond (when it was adapted by Classical composers to new circumstances). The establishment of the concerto as a flexible and powerful genre in its own right was largely the work of Antonio Vivaldi, whose publications covered the continent of Europe and taught many composers who had never made the journey to Venice (where they might have heard Vivaldi concertos on their home ground) exactly how the orchestral ritornello could serve to unify movements, first presenting the basic material, then recalling portions of it in different keys as the movement progresses, then finally restating the whole in the home key to conclude the process.

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Bach had been gripped by the frenzy of discovery when he encountered the Vivaldi concertos during his years in Weimar (1708-17), and he became a Vivaldi disciple through the close study of some of his works and the sincere flattery of imitation. Bach transcribed a number of Vivaldi's works, changing violin concertos into keyboard concertos in the process, so that when he came to write his own original concertos, he had fully absorbed the latest style.

During the Cöthen years (1717-23), Bach wrote many instrumental works, but no original keyboard concertos. He did compose the six *Brandenburg* Concertos, at least two of the orchestral suites, concertos for one or two violins or for violin and oboe, and evidently some oboe concertos, now lost. We, of course, are very familiar with the notion of the piano concerto, and we may be surprised that Bach seems not to have thought of writing a keyboard concerto for Cöthen, if only to show off his own virtuosity. Yet the standard keyboard instrument of the time (the harpsichord) was usually used only in the background, filling out the textures in every kind of chamber music.

The *Brandenburg* Concertos were part of an entirely different tradition, that of the ensemble concerto, or what a modern composer would call a "concerto for orchestra." The fifth of these, though, is especially interesting in the present context, because we can almost perceive the birth of the new keyboard concerto right in the middle of the first movement, when the harpsichordist gradually usurps the listener's attention and suddenly erupts in a brilliant solo cadenza. Only after writing the Fifth Brandenburg did Bach begin to compose solo keyboard concertos, and even then they were not usually new pieces, but rather new versions, for solo harpsichord, of concertos already composed for violin and other instruments.

Why did Bach invent this new genre, and why did he suddenly compose a group of keyboard concertos in Leipzig in the 1730s? At this time Bach had been settled in Leipzig for nearly a decade. During the first years he had been totally immersed in producing the large amount of church music that his position required of him. But he became disillusioned when the city fathers, who controlled the purse-strings, disregarded his pleas for money to provide more and better musicians in the Leipzig churches. So he began to look elsewhere for musical satisfaction. One source of such activity was the Collegium Musicum, a free association of professional musicians and university students that had been founded by Telemann in 1704. Bach took over its direction in 1729 and retained it, with one interruption, until 1741. He may even have continued to perform occasionally until it went out of existence in 1744, following the

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death of the coffee-shop proprietor who was its organizer and landlord.

The group gave weekly concerts during the year and even more frequent performances during the annual fair (Leipzig was then, and remains, a center for international commerce). It is clear that the seven surviving keyboard concertos for solo harpsichord, as well as those for more than one keyboard, were produced at this time, obviously to fill a pressing need for material. They no doubt also served as vehicles for Bach's burgeoning family of talented musicians, some of whom surely made their debuts in the coffee-house concerts.

Various kinds of evidence suggest that the F minor concerto was originally composed as a concerto for the oboe, in G minor. That work is now lost, though it has been reconstructed on the basis of the keyboard concerto and published for the delight of oboists. But the keyboard concerto, probably planned for a performance with the Collegium Musicum sometime in the 1730s, survives in its own right. The soloist makes a cameo appearance even in the opening ritornello, with a little echo figure, a triplet turn. The triplet idea dominates the soloist's part once it gets truly underway, and distinguishes it from the accompaniment, which is mostly in straight duplets. The slow movement gives the soloist a chance to sing in the most lyrical way with extended lines lavishly ornamented against the steady pizzicato of the strings. The finale dances its way to the end.

—S.L.

George Frideric Handel

"Here amid the shady woods" and "Calm thou my soul" from *Alexander Balus*
"Iris, hence away" from *Semele*

George Frideric Handel was born Georg Friedrich Händel in Halle, Saxony, on February 23, 1685, and died in London on April 14, 1759. He composed Alexander Balus *to a libretto by the Rev. Thomas Morell between June 1 and July 4, 1747, introducing the work at Covent Garden on March 23, 1748. He composed* Semele *between June 3 and July 4, 1743, setting a libretto adapted from William Congreve. Its first performance took place at Covent Garden on February 10, 1744. The arias to be performed here are scored for strings and continuo.*

When is an oratorio not an oratorio? We casually use the word to describe all of Handel's large-scale works for soloists, chorus, and orchestra, though they differ in various ways. The word "*oratorio*," which comes from a root word meaning "to pray," should, strictly speaking, be reserved for compositions on sacred subjects. *Alexander Balus*, derived from First Maccabees in the Apocrypha, fits well enough, though its subject is as much political (and addressed to Handel's own contemporaries) as it is religious. *Semele*, on the other hand, is drawn from classical mythology. Both works, though, are splendid examples of musical drama, characterizing individuals and even whole peoples with a rare dramatic power and energy, coupled with a thorough understanding of the expressive qualities of the human voice. In the selections to be heard here, Handel creates human beings (even if one of them is a Roman goddess!) of recognizable emotions that we all share to some degree or other. In *Alexander Balus* we encounter Cleopatra in an unusually tranquil mood, extolling the beauties of nature, something that always drew forth Handel's most luscious music. The second aria of Cleopatra shows us the Egyptian queen in a mood of complete resignation and longing for the ultimate tranquility. *Semele* tells the story of a young girl whom Jupiter loved, thus arousing the jealous rage of his wife Juno. In order to destroy her rival, Juno finds a way to make her believe that love-making with Jupiter in mortal guise is

only a pale reflection of what it would be like if he appeared directly to her as an immortal god. Semele pleads with him and wheedles until, much against his will, he agrees to appear to her in all his glory. Too late, the girl realizes that she is unable to bear the vision, and she dies at the moment of her lover's full revelation. Juno's aria heard here is a sizzling depiction of her malicious anger.

—S.L.

Here amid the shady woods, from *Alexander Balus*

Cleopatra:

'Tis true, instinctive nature seldom points
at some approaching ill in vain.
But sure, in vain were all my former doubts and fears:
for I am happy, happy beyond thought,
in this bright scene of ever constant joy.

Here amid the shady woods,
fragrant flow'rs and crystal floods,
taste, my soul, this charming seat,
love and glory's calm retreat.

Calm thou my soul, from *Alexander Balus*

Cleopatra:

Calm thou my soul, kind Isis,
with a noble scorn of life,
ideal joys, and momentary pains,
that flatter, or disturb this waking dream.

Convey me to some peaceful shore,
where no tumultuous billows roar,
where life, though joyless, still is calm,
and sweet content is sorrow's balm.
There free from pomp and care to wait,
forgetting, and forgot the will of fate.



Iris, hence away, from *Semele*

Juno:

Awake, Saturnia, from thy lethargy!
Seize, destroy the cursed Semele!
Scale proud Cithaeron's top:
snatch her, tear her in thy fury,
and down, down to the flood of Acheron
let her fall,
rolling down the depths of night,
nevermore to behold the light!
If I th'imperial scepter sway,
I swear by hell
(tremble, thou universe, this oath to hear!)
not one of curst Agenor's race to spare!

Hence, hence, Iris, hence away,
far from the realms of day
o'er Scythian hills to the Maeotian lake,
a speedy flight we'll take!
There Somnus I'll compel
his downy bed to leave, and silent cell;
with noise and light I will his peace molest,
nor shall he sink again to pleasing rest,
till to my vow'd revenge he grants supplies,
and seals with sleep the wakeful dragon's eyes.

Igor Stravinsky
Pulcinella, Ballet with song in one act

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. The ballet Pulcinella *was begun in the fall of 1919, completed on April 20, 1920, and first performed by the Ballets Russes at the Paris Opera on May 15, 1920, under the direction of Ernest Ansermet. A suite, prepared about 1922, contained the first portions of the ballet performed by the Boston Symphony Orchestra in their American premiere under Pierre Monteux on December 22, 1922. The orchestra's first performance of the entire ballet (including the songs) was at Tanglewood, conducted by Lukas Foss, in 1954; the most recent performance was also at Tanglewood, Michael Tilson Thomas conducting, in 1974. The score in its 1949 revision (performed here) calls for two flutes (second doubling piccolo), two oboes, two bassoons, two horns, one trumpet, one trombone, a quintet of solo strings (two violins, viola, cello, and bass), a medium-sized group of orchestral strings, and soprano, tenor, and bass singers.*

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballets Russes, where he had achieved such epochal pre-war successes as *Firebird*, *Petrushka*, and *The Rite of Spring*. Big ballet productions had not been practical during the war, and Stravinsky had worked during that time with a Swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale*, which had been produced with great success. Diaghilev was jealous and sought a project to attract Stravinsky's interest. The Ballets Russes had recently produced a piece based on old works by Scarlatti dressed up in new orchestrations, and Diaghilev thought Stravinsky might enjoy a similar undertaking. The new idea was first proposed to Stravinsky in a letter of June 10, 1919, from Ernest Ansermet, who was then conducting the Ballets Russes. When Stravinsky first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario

had taken leave of his senses. He knew little of Pergolesi's work—only the little intermezzo *La serva padrona* and one liturgical work, the *Stabat mater*—and he didn't think much of that little. Diaghilev, who was an experienced musician as well as an impresario, had already gathered pieces that he thought might be suitable in a balletic context (mostly by buying them from a Neapolitan professor who had a lucrative sideline in selling copies of music from the Naples Conservatory), and he finally persuaded Stravinsky at least to look at what he had collected—much of it, he said, completely unknown. The composer fell in love with what he saw and agreed at once to accept the commissions. We do not know exactly when he reached this decision, but he began actively composing in early September, though he only signed a contract for the ballet in December. Diaghilev, Stravinsky, and the choreographer Massine jointly created a scenario for the course of the action, and Stravinsky set to work choosing and "coloring" the 200-year-old scores.

Stravinsky did not realize at the time, though we now know, that of the selections he finally used in his ballet, fewer than half were actually by Pergolesi, so the official title of the full work—"*Pulcinella*, Ballet in One Act for Small Orchestra and Three

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Solo Voices, Based on Music of Pergolesi"—actually represents a substantial error.* Most of what is truly by Pergolesi is to be found in the vocal sections (some of these in Italian, some in Neapolitan dialect). Stravinsky retained the voice parts in his score, assigning them to three singers who do not appear on the stage, but are simply part of the orchestra. (The songs and arias are not intended to tell the "story" of the ballet in any way, but simply to reflect its atmosphere at given moments. And they are not even always intended to be heard clearly; at one point Stravinsky has the soprano and tenor singing two entirely different Neapolitan texts simultaneously, which prevents any possibility of their being understood.) The other composers, who have recently been identified, are almost entirely unknown, though no doubt worthy in their own way: Domenico Gallo and Alessandro Parisotti. Gallo, in particular, composed the original material on which Stravinsky based the Overture; the Scherzino, Allegro, and Andantino group; and the Finale. The Tarantella comes from a series of six *Concerti armonici* once considered to be among Pergolesi's most famous works, but actually they are by a Dutch count named Unico Wilhelm von Wassenaer (these were copied out from originals in the British Museum by the Belgian musicologist E. van der Straeten). The Toccata and the following Gavotta are from a harpsichord work by that favorite composer, "anon." And, finally, the Serenata, the Trio of the Scherzino, the Vivo, and the Minuetto are based on originals by Pergolesi himself. When doing his work of "recomposition," Stravinsky often worked directly on the manuscripts sent for his consideration, working out the details of his own version before then writing them directly into the full score, as he reported he was doing on December 5.

Of course, the actual source of the originals need not trouble us in the slightest when listening to Stravinsky's witty score. What matters in the concert hall is the use to which Stravinsky put these borrowed ideas, and on that point there has been general agreement from the very beginning: they have become thoroughly and delightfully Stravinskyized. For the most part he retained the original melodies and bass parts, but he made the phrases less regular using unexpected repetitions or elisions,

*Pergolesi has suffered more than perhaps any other composer from sloppiness and errors in the preparation of editions of his music. The so-called "complete edition" of his works omits a great many genuine compositions and includes an extraordinarily high percentage of works by other composers masquerading as Pergolesi's. A new edition, based on much more highly refined source research, is currently in preparation.

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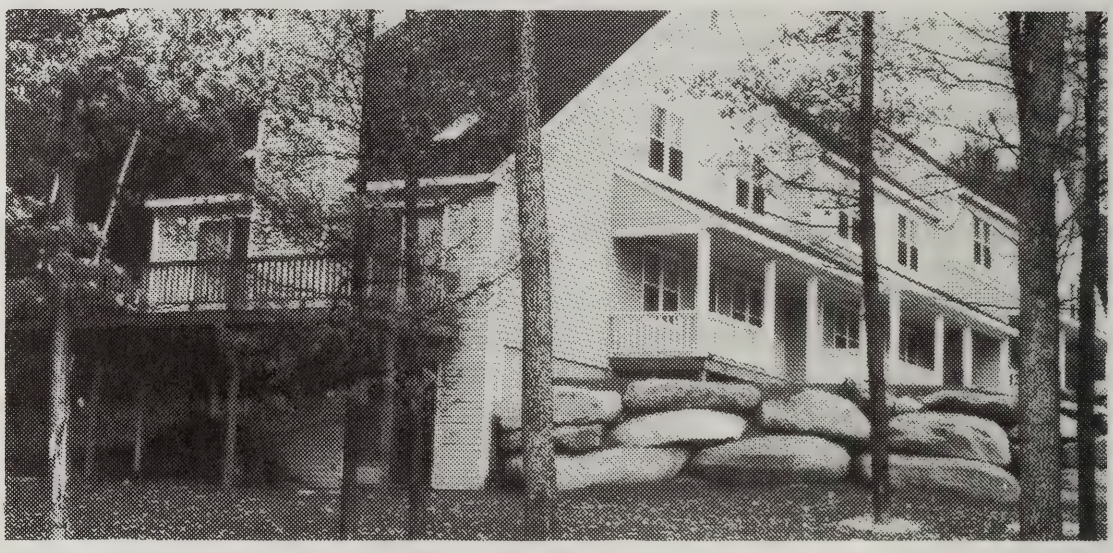
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and he elaborated the harmonies by adding ostinatos or prolonging chords beyond the point at which they would normally change. He chose to write for a fairly standard classical orchestra—woodwinds in pairs without clarinets, no percussion, and the strings divided in *concertino* and *ripieno* sections. The one rather unlikely component (from the eighteenth-century point of view) is the trombone, but Stravinsky's amusing writing for that instrument, especially in conjunction with the double bass in the Vivo, more than justifies its inclusion.

The scenario of *Pulcinella* is summarized in the current edition of the published score as follows:

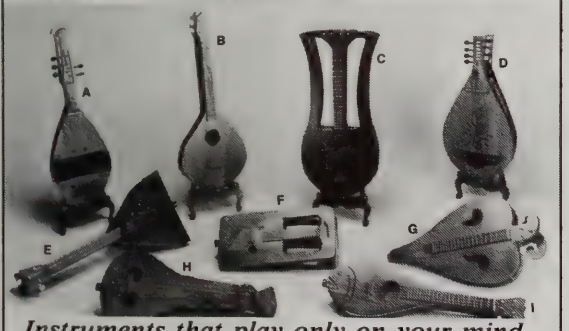
> The subject of *Pulcinella* is taken from a manuscript found at Naples, dating from 1700, containing a number of comedies portraying the traditional character of the popular Neapolitan stage. The particular episode selected for the story of the ballet is the one entitled *Quatre Polichinelles semblables* ("Four identical Pulcinellas").
>
> All the young girls of the neighborhood love Pulcinella, while the young men, consumed with jealousy, seek to kill him. As soon as an opportunity of achieving their intention occurs, they disguise themselves as Pulcinellas with the idea of impressing their loved ones. But Pulcinella, craftily, has changed places with a double, who pretends to die under the blows of his enemies. Pulcinella himself, disguised as a magician, comes to bring his double "back to life." Just as the young men think they are finally rid of him, the real Pulcinella appears and arranges all their marriages. He himself weds Pimpinella, with the blessing of his double (Fourbo), who in turn assumes the character of the magician.

Stravinsky confessed that he had a wonderful time working on this score, and although it had no immediate repercussions in his next compositions, it undoubtedly brought home to him some unexplored possibilities of eighteenth-century style treated anew in the twentieth century and ultimately led to such neo-Classical marvels as *Oedipus Rex*, the Symphony in C, and *The Rake's Progress*. And quite aside from the role *Pulcinella* played in engineering Stravinsky's turn to neo-Classicism, the joyous wit inherent in the score itself remains its own justification.

—S.L.

Texts for *Pulcinella* begin on the next page.

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Pulcinella

II. (Tenor)

Mentre l'erbetta
pasce l'agnella,
sola, soletta
la pastorella
fra fresche frasche
per la foresta cantando va.

While the lamb
eats the grass,
alone, all alone
the shepherd girl
amid fresh branches
goes singing through the forest.

VII. (Soprano)

Contento forse vivere
nel mio martir potrei,
se mai potessi credere
che ancor lontan tu sei
fedele all'amor mio,
fedele a questo cor.

Perhaps I could live content
in my martyrdom
if I could ever believe
that, though far away, you still
remain faithful to my love,
faithful to this heart.

IX. (Bass)

Con queste paroline
così saporitine,
il cor voi mi scippate
dalla profondità.
Bella, restate qua,
che se più dite appresso,
io cesso morirò.

With these little words
so piquant
your heart upbraids me
from the depths.
Fair one, stop there,
for if you speak more
I shall die.

X. (Soprano, Tenor, Bass)

Sento dire no'nce pace
cor ma chiùpette, no no no.

I feel there is no peace,
my heart, for you, no, no, no.

(Tenor)
Chi disse ca la femmena
sacchiù de farfariello
disse la verità.
Una te falan semprece
ed è malezeiosa
n'antra fala schefosa
è bòlo maritiello
chia chillo tene ancore

Whoever says woman
is like a butterfly,
speaks the truth.
One pays compliments
yet is malicious,
another is nasty
and wants to marry him
who holds her still.

(Soprano)
ncè sta quaccuna pò
che a nulla vuole bene
è à cientoô frisco tene
schitto pe scorco glià

There is no one then
whom she treats well;
she takes a hundred new ones
to bother them, too.

(Soprano and Tenor)
è à tant' ante malizie
chi mailleppò conta,
chi maille stà a repassà.

and has so much malice
that you can never count it all,
you can never get past it.

(Tenor)
Una te fallan zemprecce
ed è malezeosa
n'antra fa la schefosa
e bò lo maritiello

One pays compliments
yet is malicious,
another is nasty
and wants to marry.

ncè stà quaccuno pò
che a nullo ude tene
che a chillo ten' ancora
è a chisto fegne ammore
è cienton frisco schitto
pe scorco glià
è tante, tant'antre malizie
chi maille pò contà.

There is no one then
whom she treated well
who holds her still
and whom she feigns to love;
she takes a hundred new ones
to bother them, too,
and many, many other malicious acts,
who can count them all?

XIII. (Soprano)

Se tu m'ami, se tu sospiri
sol per me gentil pastor,
ho dolor de' tuoi martiri,
ho diletto del tuo amor,
ma se pensi che soletto
io ti debbari amar,
pastorello, sei soggetto
facilmente a t'ingannar.

If you love me, if you sigh
only for me, gentle shepherd,
I grieve for your martyrdom,
I take delight in your love.
But if you think that
I can love only you,
little shepherd, you are
easily fooling yourself.

Bella rosa porporina
oggi Silvia sceglierà,
con la scusa della spina
doman poi la sprezzerà.
Ma degli uomini il consiglio
io per me non seguirò,
non perchè me piace il giglio
gli altri fiori sprezzerò.

A lovely crimson rose
Sylvia will select today,
but tomorrow, using the excuse of
the thorns, she will spurn it.
But the advice of men
I, for myself, will not follow;
it is not because the lily pleases me
that I spurn the other flowers.

XVII. (Trio)

Pupilette fiammette d'amore

per voi il core
struggendo si va.

Pupils of her eyes, Cupid's little
flames,
for you my heart
goes on languishing.

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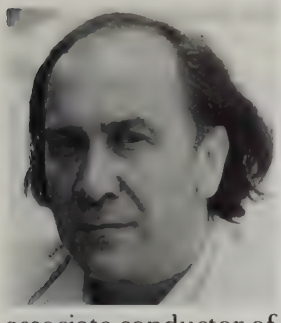
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ARTISTS

Hans Vonk



Dutch conductor Hans Vonk studied at the University of Amsterdam while simultaneously completing his studies at the Conservatory in 1964 with honors in piano and conducting. Mr. Vonk was chief conductor of the Netherlands Ballet from 1966 to 1969, assistant conductor of the Concertgebouw Orchestra from 1969 to 1973, and chief conductor of the Netherlands Opera from 1973 to 1985. In 1980 he was appointed music director and chief conductor of the Residentie Orkest in The Hague, a position he maintains today. Mr. Vonk has been a regular guest with the major orchestras of London since his debut with the Royal Philharmonic in 1974 at London's Royal Festival Hall. He was associate conductor of the Royal Philharmonic Orchestra from 1976 to 1979. Hans Vonk was the first Dutchman to conduct at La Scala in Milan, where he conducted Stravinsky's *The Rake's Progress*. In 1980 he made his debut with the Dresden Staatskapelle. In September 1985 he became chief conductor of both the Dresden Staatskapelle and the Dresden State Opera, the first conductor to hold both positions since the late Karl Böhm. In February 1985 he conducted Richard Strauss' *Der Rosenkavalier* for the grand reopening of the Semper Opera House. Mr. Vonk has made many international concert tours with the Dresden Staatskapelle, including appearances in the United States, the Soviet Union, Great Britain, West Germany, and other European countries. In addition to his many engagements with major orchestras in Europe and the United States, he regularly conducts the Royal Concertgebouw Orchestra in Amsterdam. He has made a series of recordings with various orchestras, for Decca and EMI. This is Mr. Vonk's first appearance with the Boston Symphony Orchestra since he made his BSO debut at Tanglewood in 1974 with an all-Beethoven program.

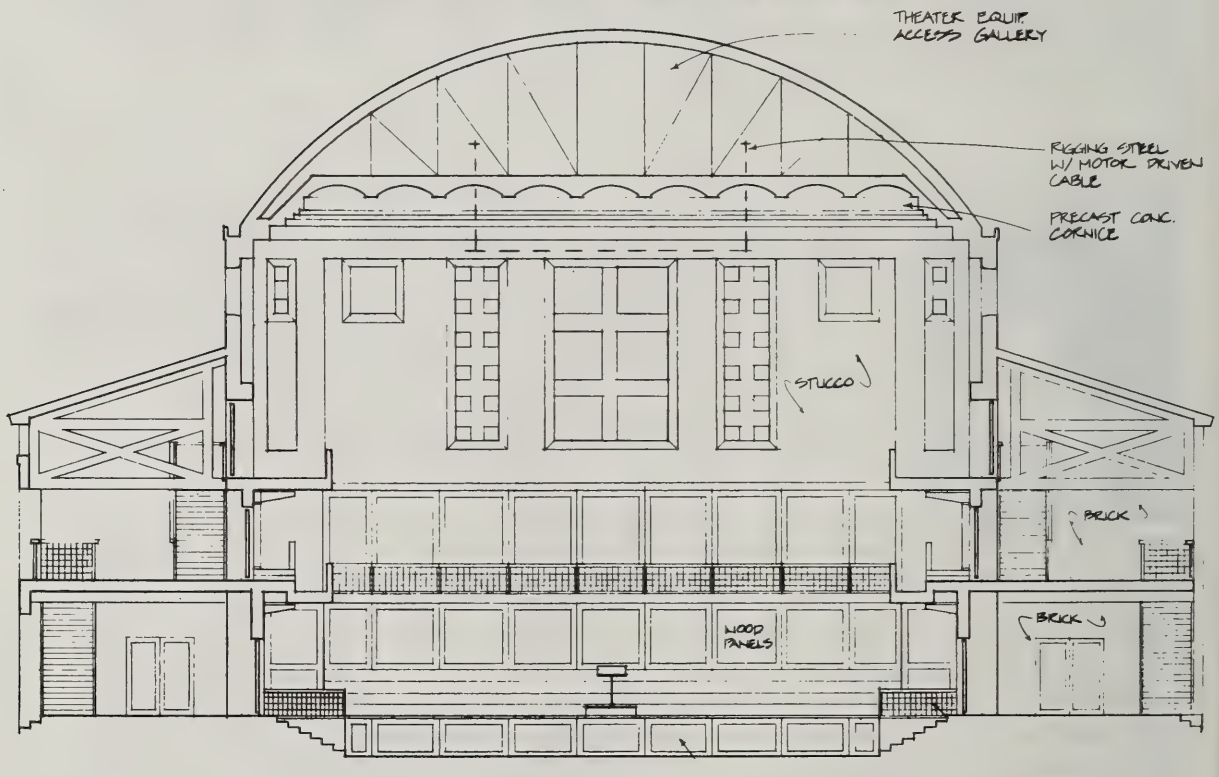
Anne Akiko Meyers



Violinist Anne Akiko Meyers has been acclaimed in performances ranging from a sold-out concert at New York's Lincoln Center to a gala celebrating the Australian Bicentennial in Sydney before an audience of 300,000 to an appearance on the *Tonight* Show with Johnny Carson. Highlights of her 1989-90 season have included a recital tour of Japan, a concert tour of that country with Leonard Slatkin and the St. Louis Symphony, the opening night concert of the Boston Pops Orchestra's 1990 season, and performances with the Montreal Symphony and NHK Symphony, among other orchestras. Recital appearances have taken her to such major cities as Chicago, Oklahoma City, and Cincinnati. Her 1990 summer season includes her Boston Symphony Orchestra debut at Tanglewood, and appearances at Grant Park, at the Aspen Festival, and with the Toronto Symphony under the direction of Gennady Rozhdestvensky. Scheduled for 1990-91 are appearances with major orchestras in the United States and abroad, a tour of Japan with the Moscow Philharmonic, and a recital tour highlighted by a performance at New York's 92nd Street Y. In previous seasons, Ms. Meyers has performed with the Los Angeles Philharmonic, the New York Philharmonic under Zubin Mehta, and the New York String Orchestra under Alexander Schneider. She was guest artist with conductor Mark Ermler and the Japan Philharmonic in a program simulcast in Japan, the Soviet Union, and the United States. Festival appearances have included the Bowdoin Festival in Maine, the Britt Festival in Oregon, and the Orford Festival in Montreal. On television, she has been featured in the CBS special "Beyond the Gift of Music," in the ABC special "Teenage Virtuoso," and in the *Nova* documentary "Child's Play: Prodigies and Possibilities." She has recorded the Bruch Violin Concerto No. 1 and the Barber Violin Concerto with Christopher Seaman and the Royal Philharmonic, as well as an album of French violin sonatas. Born in San Diego in 1970, Anne Akiko Meyers began her musical studies at four and made her debut as soloist with orchestra when she was seven. Her many honors include the Epstein Scholarship of the Boys and Girls Clubs of America, scholarships from the Young Musician's Foundation in Los Angeles, and the first prize and grand prize in the American String Teachers Competition. She is the youngest artist ever to be signed by Young Concert Artists. Currently a scholarship student of Dorothy DeLay and Masao Kawasaki at the Juilliard

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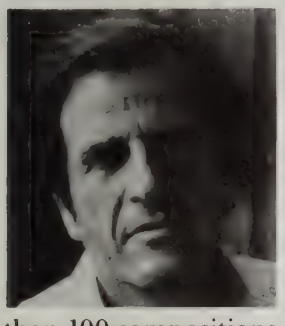


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School, Ms. Meyers previously studied with Josef Gingold at Indiana University and with Alice and Eleanor Schoenfeld at the R.D. Colburn School of the Performing Arts.

Lukas Foss



Conductor laureate of the Brooklyn Philharmonic and the Milwaukee Symphony, Lukas Foss is equally renowned as both composer and conductor; this is his second consecutive summer as composer-in-residence at the Tanglewood Music Center. Mr. Foss was already known as a musical "*wunderkind*" at age eighteen, having graduated from the Curtis Institute of Music, where he studied conducting with Fritz Reiner. Shortly thereafter he was taken under the wing of Serge Koussevitzky, with whom he worked at the Tanglewood Music Center; he later furthered his studies with Paul Hindemith at the Yale School of Music. As one of the country's leading composers, Mr. Foss has more than 100 compositions to his credit. At twenty-three he was the youngest composer to be awarded a Guggenheim Fellowship. He has since received numerous commissions, awards, and honors for his works, many of which have been played throughout the United States and Europe by world-renowned artists and ensembles. Recognized as a major contributor to American music, he was elected a member of the American Academy of Arts and Letters. Mr. Foss brought the Buffalo Philharmonic to national attention during his tenure as its music director from 1963 to 1970. He was principal conductor and music director of the Brooklyn Philharmonic from 1971 through the 1989-90 season. From 1981 through the 1985-86 season he was music director of the Milwaukee Symphony. Mr. Foss has served as music director of the Ojai Festival in California, he has directed a series of marathon concerts at the Hollywood Bowl with the Los Angeles Philharmonic, he was co-director of the Los Angeles Philharmonic Institute, and for two years he was director of the New York Philharmonic Summer Festival concerts at Lincoln Center. He also had the honor of being named successor to Arnold Schoenberg as professor of composition at U.C.L.A., a post he held for ten years. Mr. Foss has numerous recordings to his credit and has appeared as guest conductor with major orchestras in this country and abroad. He served as music advisor of the Jerusalem Symphony for four years and was composer-in-residence at the Aldeburgh Festival during the summer of 1987. Mr. Foss appeared frequently with the Boston Symphony Orchestra as both pianist and conductor between 1962, after which year he became music director of the Buffalo Philharmonic. He participated in the BSO's gala concert celebrating Leonard Bernstein's seventieth birthday in 1988 and conducted the orchestra most recently at Tanglewood last summer.

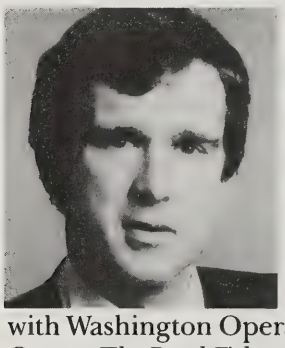
Marilyn Horne



Marilyn Horne's place in the annals of operatic history is assured. A major force in the revitalization of the works of Handel and Rossini, Ms. Horne was the first artist to bring Handel to the Metropolitan Opera. In 1984 she was the only living artist on Harold Schoenberg's *New York Times* list of the nine "all-time, all-star singers in the Met's 100 years." In April 1987 the National Society of Arts and Letters honored her with its highest award, the Gold Medal of Merit, for lifetime achievement in the arts. In 1989 she was awarded the prestigious Fidelio Gold Medal by the International Association of Opera Directors, for her substantial contributions to opera houses throughout the world, the first time an American artist was so honored. Soon after, Ms. Horne received the Covent Garden Silver Medal for outstanding service; that occasion marked the twenty-fifth anniversary of her debut at the Royal Opera House. At the Hamburg Staatsoper in 1980, her performance as Isabella in Rossini's *L'italiana in Algeri* won forty curtain calls. Her reputation in Italy was secured with her 1977 Rome Opera debut in the title role of Rossini's *Tancredi*; she has since received many of Italy's most important honors. Ms. Horne's engagements this season have included Verdi's *Falstaff* and Vivaldi's *Orlando Furioso* with San Francisco Opera, Rossini's *Il barbiere di Siviglia* at the Metropolitan Opera, and Gluck's *Orfeo ed Euridice* with Santa Fe Opera. Besides appearances with the Toronto Symphony and the Israel Philharmonic, she also performed in Monte Carlo, Berlin, Hamburg, Bonn, Prague, Montpellier, Marseilles, Paris, Bordeaux, and Munich. A native of Pennsylvania, Marilyn Horne attended the University of

Southern California, where she studied with William Venard and Gwendolyn Kildofsky and participated in master classes with Lotte Lehmann. Her early career included orchestral engagements with Igor Stravinsky and film work, including Dorothy Dandridge's singing voice in *Carmen Jones*. After four years in Europe, Ms. Horne made her landmark San Francisco Opera debut in 1960, in *Wozzeck*. A favorite of audiences in Manhattan, she received New York City's highest cultural award, the Handel Medallion, in 1980. Her autobiography, *Marilyn Horne–My Life*, written with Jane Scovell, was published in 1984. Ms. Horne made her Boston Symphony Orchestra debut at Tanglewood in 1967, singing music of Wagner and Beethoven. More recently she has been heard as Orfeo in a Tanglewood staging of *Orfeo ed Euridice* in 1983, and in music of Handel and Ravel on the BSO's opening Tanglewood concert in 1986.

Jon Garrison



A favorite with many of the world's most distinguished conductors, American tenor Jon Garrison divides his time between opera and oratorio on the major stages of North America and Europe. Noteworthy recent engagements have included the world premiere of Stuart Copeland's new opera *Holy Blood, Crescent Moon* with the Cleveland Opera, Berlioz's *L'Enfance du Christ* with the Quebec Symphony, Handel's *Messiah* and Sir Michael Tippett's *The Mask of Time* with the Pittsburgh Symphony, and performances with the Cleveland Orchestra and New York Philharmonic. Other recent engagements have included the world premiere of *Rasputin* with New York City Opera, *La traviata* with Washington Opera, *Otello* with the Saint Louis Symphony, *The Magic Flute* with Toledo Opera, *The Pearl Fishers* with Cleveland Opera, *The Merry Widow* with Portland Opera, and *Don Giovanni* and *La bohème* also with New York City Opera. In past summers Mr. Garrison has performed at the Spoleto, Tanglewood, and Santa Fe festivals, including a leading role in *Così fan tutte* at Santa Fe in 1988. Recent concert appearances have included Beethoven's Ninth Symphony conducted by Robert Shaw. Other opera companies with which Mr. Garrison has appeared include the Metropolitan Opera, Hamburg Opera, Lyon Opera, L'Opéra de Mon-



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tréal, and the opera companies of Miami, Cincinnati, Portland, Pittsburgh, and San Diego, among others. During the 1987-88 season, Mr. Garrison's calendar included a return to New York City Opera for performances of *The Student Prince*, *La rondine*, *The Magic Flute* (including a "Live From Lincoln Center" telecast), *The Rake's Progress*, *La bohème*, and *La traviata*. He also appeared with the San Francisco Symphony, the Philadelphia Orchestra, the Detroit, St. Louis, and Phoenix symphony orchestras, Boston's Handel and Haydn Society, and Portland Opera. Mr. Garrison's concert engagements have included appearances with orchestras throughout the United States, as well as with the Berlin Radio Orchestra, the Scottish Chamber Orchestra in Edinburgh and Glasgow, and the Calgary Philharmonic. He has recorded the Evangelist in Bach's *St. Matthew* Passion under the direction of Raymond Leppard for EMI and Handel's *Roman Vespers* for RCA. Mr. Garrison made his Boston Symphony debut in a 1984 performance of Beethoven's Ninth Symphony at Tanglewood. He has returned for performances of Berlioz's *Béatrice et Bénédict* at Tanglewood, Berg's *Wozzeck* at Symphony Hall in Boston, and, this past February, Mendelssohn's *Die erste Walpurgisnacht* also at Symphony Hall.

Kevin McMillan



Canadian baritone Kevin McMillan studied in Canada, Great Britain, and at the Juilliard School of Music; his appearances have taken him around the world, to the major concert halls of New York, Boston, Philadelphia, San Francisco, Toronto, Montreal, Vancouver, Paris, Berlin, Barcelona, and Warsaw. Mr. McMillan's 1988-89 season included return engagements with the orchestras of Phoenix, Toronto, and Ottawa's National Arts Centre, as well as debuts with the National Symphony, Philadelphia Orchestra, the Edmonton and New Jersey symphonies, the New York Chamber Symphony, and at the Casals Festival, in repertoire ranging from Handel's *Messiah* to Walton's *Belshazzar's Feast*. His 1989-90 season includes performances of Britten's *War Requiem* with the Sacramento Symphony and Mahler's *Kindertotenlieder* with the Bay Chamber Symphony, an extensive tour of Europe in Bach's *St. Matthew* Passion with Helmuth Rilling and the Internationale Bachakademie of Stuttgart, and a return to Toronto for Handel's *Messiah*. He will also be heard on a number of new releases from Decca records, including Orff's *Carmina burana*, and Nielsen's Symphony No. 3 with Herbert Blomstedt and the San Francisco Symphony. Mr. McMillan has given acclaimed recitals in Washington, Toronto, Montreal, San Antonio, and Vancouver. Future engagements include a return to the 92nd Street Y's "Schubertiade" in New York and a New York recital debut on the Y's "Great Performers" series. During 1989-90 his recitals included return appearances in Vancouver, Toronto, Montreal, and Ottawa, the latter having been recorded by the CBC for broadcast throughout Canada. Just released by Marquis Records, Mr. McMillan's first solo album includes music of Vaughan Williams and Benjamin Britten. Forthcoming albums include Lieder of Schubert, Schumann, Brahms, Mendelssohn, and Liszt for CBC Enterprises, and participation in an extensive project to record the complete songs of Charles Ives for Arabesque Records. Mr. McMillan is making his Boston Symphony Orchestra debut at Tanglewood this weekend.

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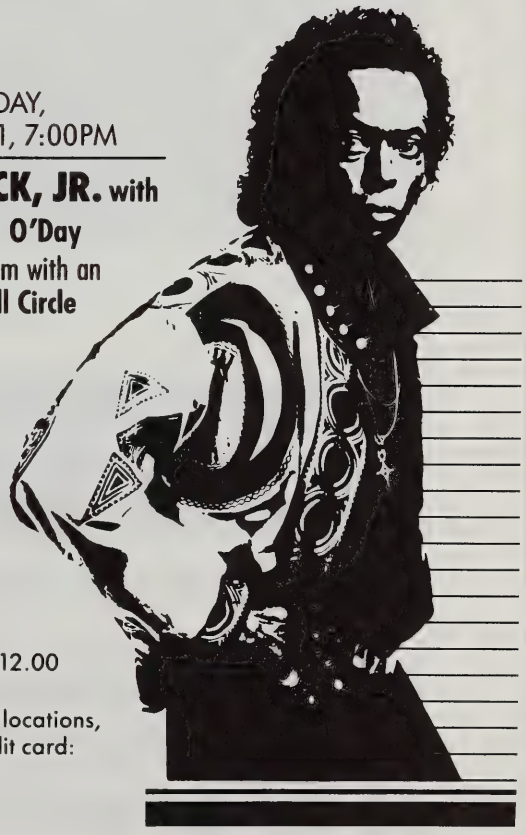


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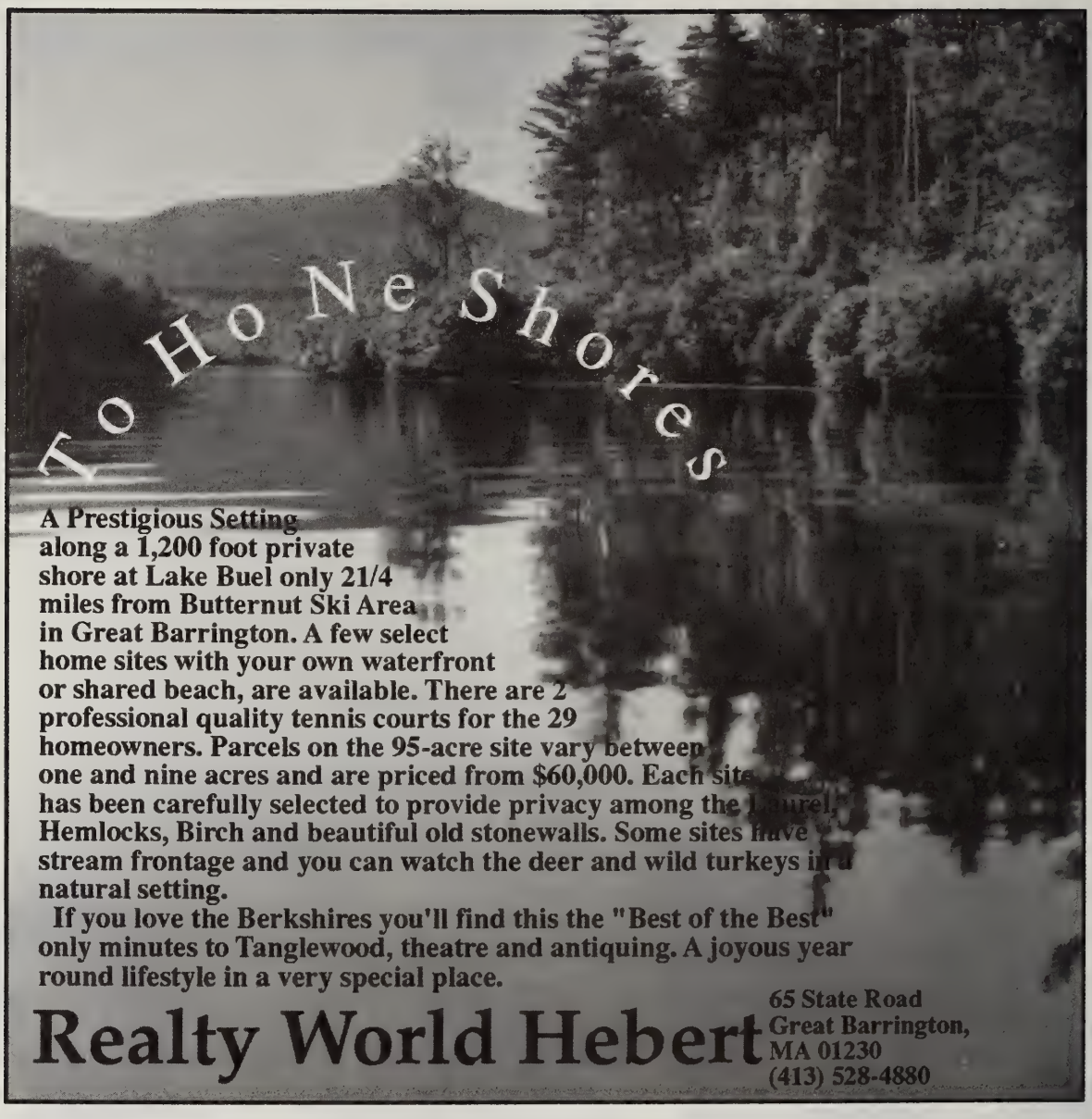
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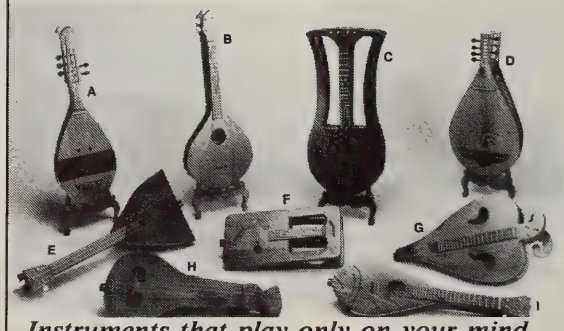
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HAYDN — Quartet in B-flat, Opus 50, No. 1
Allegro
Adagio
Menuetto: Poco Allegretto
Finale: Vivace assai

SHOSTAKOVICH — Quartet No. 4 in D, Opus 83
Allegretto
Andantino
Allegretto
Allegretto

INTERMISSION

SCHUMANN — Quartet in A minor, Opus 41, No. 1
Introduzione. Andante espressivo—Allegro
Scherzo: Presto; Intermezzo
Adagio
Presto

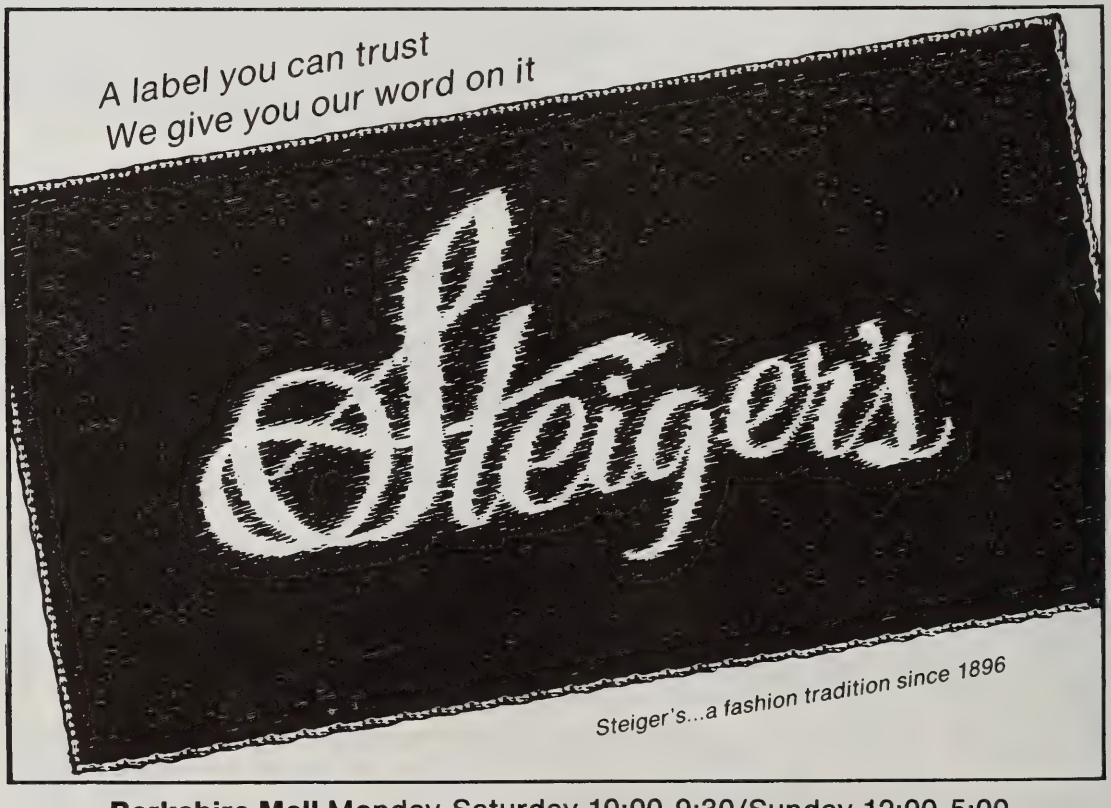
Notes

Whenever a composer is as prolific as **Haydn** was in the realm of the symphony, the string quartet, the piano sonata, or the piano trio, there is the strong tendency to describe a given work as, say, a "typical Haydn string quartet." But Haydn's unfailing invention makes each work "typical" only in finding original solutions to musical issues posed by the thematic and harmonic ideas contained in the piece. Charles Rosen, in his splendid book *The Classical Style: Haydn, Mozart, Beethoven*, explicitly compares the opening movement of Haydn's B-flat quartet, Opus 50, No. 1, with that

of its successor, Opus 50, No. 2, in a dramatic demonstration of how different two movements can be, even though they both fall into "typical" sonata form.

The most important structural feature of sonata form is a move away from the home key and the dramatic establishment of a new key, usually the dominant. In Opus 50, No. 1, Haydn seems to be unable to leave home. The tonic of B-flat appears in the cello, unaccompanied, for two full measures before anything else happens, and when the other instruments finally enter, they seem unable to dislodge the harmony from B-flat; only by dint of repeated exertions do they finally seem to get the composition underway with a forced move to F. (By contrast, Opus 50, No. 2 seems not quite ever to be in the home key at all, but to be halfway to the dominant in the very first measure.) What follows, then, is based on Haydn's sense of balance and on his extraordinary musical wit. After an exposition that seemed rooted in the tonic, the recapitulation soars to distant harmonic realms and returns unexpectedly through a back door, so that the "first theme" is already partly over before we realize it has begun.

Haydn's slow movement is a simple theme with three variations in E-flat (the second variation actually goes to E-flat minor—six flats!—a key signature almost never found in the eighteenth century). The simple, rocking melody is decorated on its repetitions by the first violin and later by the cello in a virtuosic outburst (a reminder that this quartet was composed for the cello-playing King Frederick II of Prussia). The Menuetto is cast in a contrapuntal style, while the Trio is a striking contrast, with its almost bare texture, though it has one of the best jokes in the piece. The Trio begins with a staccato descending arpeggio in the first violin; when that material is repeated at the end of the section, the second violin tries to take it over, but in the lower octave. The first violin "corrects" the pitch level, but in so doing enters late rhythmically, so the two instruments stagger along together. The finale has one of those lively tunes that signals the likelihood of a rondo, but it is a quite thoroughly worked-out sonata pat-



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tern with more witty surprises—not the least of which is the somewhat abrupt ending that turns out not to be an ending at all. After two and a half measures of silence, the players go right on, as if nothing had happened, to offer more and more emphatic cadences, finally ending with an almost desperate energy to bring the quartet to its close.

Shostakovich came to the string quartet only after having been hailed as a master of the symphony and of opera—and then attacked for the same works by a Stalinist regime that sought to use music and the other arts for political ends and found Shostakovich's work insufficiently malleable for its purposes. Whereas political commissars paid close attention to the "slant" of large-scale works like symphonies and operas (particularly as to whether they were in major keys and therefore, presumably, "positive" in outlook), chamber music tended to be left alone, probably on the grounds that it was addressed to a far smaller audience and so didn't matter as much. In any case, following harsh attacks on his Ninth Symphony (which was completed just after World War II) because it was not a glorification of the Russian victory in the recent war, Shostakovich declined to write another symphony until after the death of Stalin in 1953. But he turned increasingly to the intimate, private medium of the string quartet. Even so, he sometimes kept his chamber works private for years, too. Having composed the Fourth Quartet in 1949—the year following the violent denunciation of all advanced composers in the Soviet Union, including Shostakovich, Prokofiev, and Kabalevsky—Shostakovich found it prudent to leave the work unperformed for four years. It was finally heard in Moscow on December 3, 1953, almost nine months to the day after Stalin's death. As was the case with every one of his quartets but the First, the work was premiered by the Beethoven Quartet.

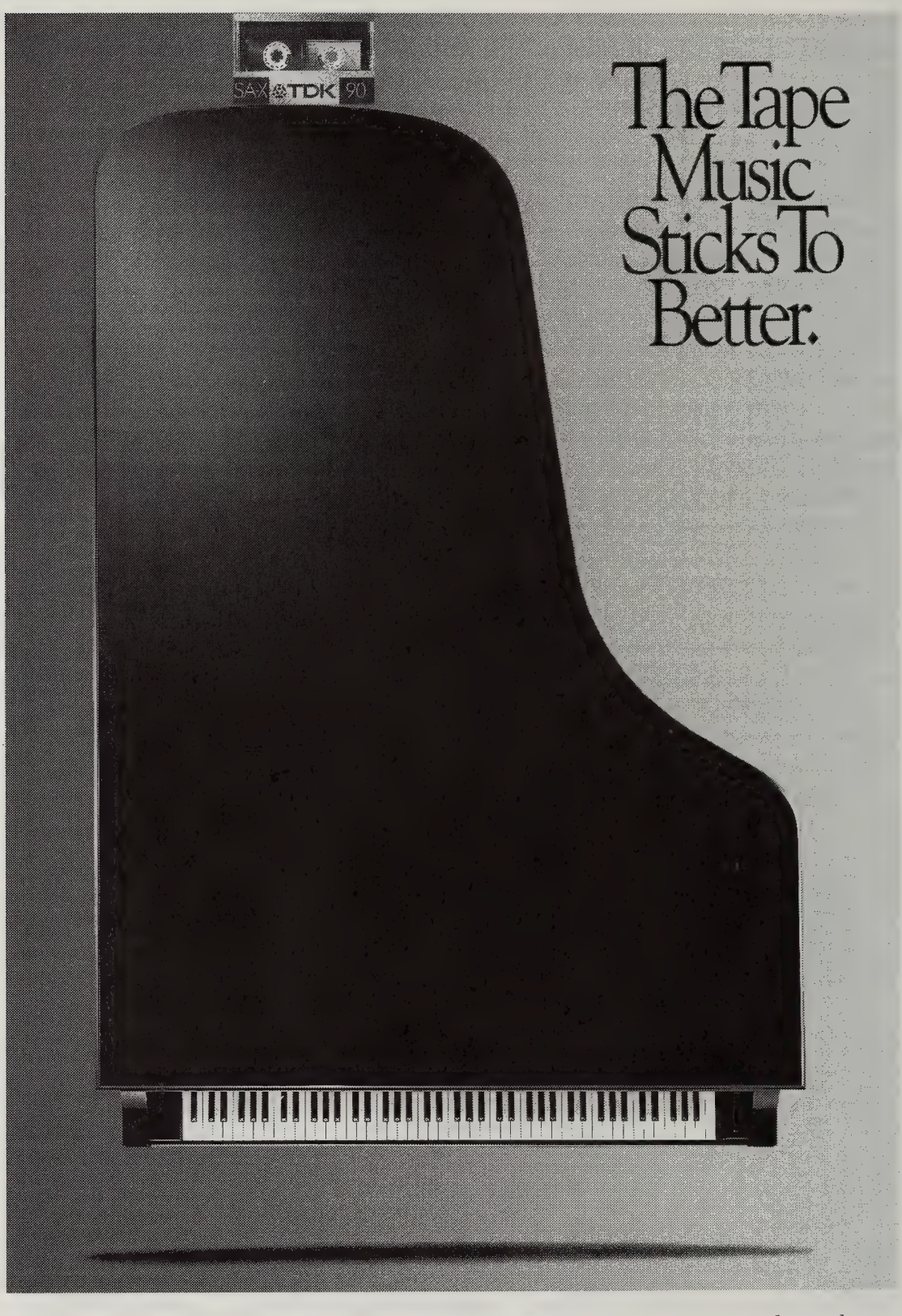
The quartet opens with a drone on *D* in the viola and cello, over which the two violins play an expressive duet. Much of the first movement takes place against a sustained drone in one or another part. The second movement builds its far-flung melody in the violin over a gently pulsing accompaniment pattern in the middle voices; eventually the cello contends with the first violin for melodic supremacy. The effect of the skittery Allegretto is made spookier by the use of mutes until the very last bars. A short passage for the viola, with punctuation in the other parts, provides a link with the finale. The first theme, a modal tune, is one of those "Jewish" themes so

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frequently encountered in Shostakovich's works of this period (though it is entirely of his own invention, and not borrowed from some outside source). The expressive poignancy and the ability to express happiness and sorrow in a compact form seem to have attracted the composer's interest in themes of this type; its presence here may be a partial explanation for his unwillingness to release the work during Stalin's last years, which were filled with anti-Semitic sentiments issuing from the high reaches of the government. Although this material is developed to an almost orchestral climax, triple-*forte* with multiple stopping of the instruments, it finally closes quietly over a series of sustained drones, the last dying away as a harmonic in the cello.

Though filled with the lavish lyricism that is the mark of **Schumann**'s best music, the A minor quartet of his "chamber music year," 1842, is also among his most venturesome pieces, employing daring technical innovations with complete success. The first movement uses "progressive tonality"—that is, it starts in one key (the extended introduction in A minor) and ends in another (F major, the key in which the Allegro begins). Such a procedure was virtually unheard of at that time, when each movement had to stand on its own as an independent musical structure. Schumann is thinking of the quartet as a whole; he lays out his movements according to this tonal ground plan:

I. Introduction—Allegro	II. Scherzo	III. Adagio	IV. Presto
A minor—F major	A minor	F major	A minor

Thus the two "different" keys in which the first movement takes place are subsumed into the alternating pattern of keys in the work as a whole.

The slow introduction, opening with a series of imitations of the figure that begins the work, may reflect Schumann's recent study of Bach, though certainly not Bach's manner. It stays close to the home key, since the Allegro is going to make an unprecedented leap into foreign realms, and Schumann wants to establish our sense of "home" before departure. The Allegro itself races along full of an energy that has not been extinguished by the end of the recapitulation. Indeed, it continues—in the same 6/8 meter—through the scherzo as well. The Adagio is a passionate outpouring of song embellished with figurations and trills. The finale is a taut sonata-form structure built on a single theme heard in its normal form at the very beginning (with the characteristic two notes of upbeat and an upward leap of a fifth); the close of the exposition is derived from the first theme turned upside down, and much of what comes in between grows out of the running eighth-notes. The development is richly contrapuntal, a playground of the techniques Schumann had been practicing before undertaking this work. At the very end, when he arrives in the home key for the last time, Schumann suddenly offers what seems to be an entirely new idea: a brief bagpipe dance with folklike melodies accompanied by drones. The melody is a slowed-down version of the racing eighth-note figure from the beginning, and the key is a sunny A major, in which the work builds again to its forceful close.

—Steven Ledbetter

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Weekend Prelude

Friday, July 27, at 7

MALCOLM LOWE, violin
JOEL KROSNICK, cello
GILBERT KALISH, piano

CARTER — Sonata for Cello and Piano
- Moderato
- Vivace, molto leggiero
- Adagio
- Allegro

MENDELSSOHN — Trio in D minor for piano, violin, and cello, Opus 49
- Molto allegro ed agitato
- Andante con moto tranquillo
- Scherzo: Leggiero e vivace
- Finale: Allegro assai appassionato

Baldwin piano

Notes

Celebrating his eighty-second birthday this year, **Elliott Carter** is one of America's musical treasures. As befits a composer who started rather slowly and carefully, finding his own unique voice as he entered his forties, Carter has become, if anything, more prolific as he has grown older, continuing to surprise the musical world with the originality and fecundity of his invention. Born in New York City on December 11, 1908, Carter's long career has taken him from a youthful friendship with Charles Ives, who encouraged him to pursue music, to his present preeminent stance among American composers.

Carter's early works, though, many of them choral, were based on a close familiarity with the great musical traditions stretching back to the Renaissance. His education was as broad as any composer's has ever been, including study at Harvard, where he read widely in modern literature, German, and Greek; he pursued studies in mathematics as well. He was strongly influenced by Stravinsky and by early music (thanks in part to having had a roommate at Harvard who was an Elizabethan specialist), but drew very little from the line of German expressionism that was then considered avant-garde. Still, for all the influences evident in much of his elegantly crafted early scores, there were elements that foreshadowed his mature style, too. Even in his

a cappella choral music one frequently finds different rhythmic gestures interacting in different layers heard simultaneously, a fundamental characteristic of all his music.

Carter is best-known for a cumulative series of large-scale instrumental compositions that begin with the Cello Sonata composed for Bernard Greenhouse in 1948. In this work he began his tendency to redefine and dramatize the relationships between instruments in a musical ensemble and to expand the notions of rhythm and time. Seeking after a sense of "focused freedom," a way of creating music in which the various instruments are in fact coordinated while seeming to be freely improvising against one another, he developed a device of interlocking rhythmic relationships—often quite complex—that has come to be called "metrical modulation." In principle the technique has been used for centuries by composers who specify that one line or section of a piece move at a prescribed relationship to another. But in older music the relationship is usually half-time or double-time, so that the overall effect remains more or less the same. Carter superimposed more complex relationships on one another, giving the effect of two different musics moving at different speeds.

An equally important characteristic of Carter's mature music has been his sense of each instrument as a character in a kind of ongoing drama. When the instruments are

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fundamentally different in their sonority or manner of tone production (as with the piano and cello in the 1948 sonata), he emphasizes that very difference, rather than trying to minimize it as most earlier composers had done. The cello primarily produces sustained sounds, something the piano is incapable of. The two very different instruments retain their own personalities, like very different characters in a play, who oppose one another in fundamental ways but must, in the end, find a way to coexist.

The first movement, Moderato, presents the instruments in their most characteristic guise, with the cello playing a warm, long-phrased melody against an almost metronomic ticking in the piano. But the situation never stays the same way for long, as interruptions occur in various ways. Carter describes the Vivace as "a breezy treatment of a type of pop music." Actually it makes explicit the undercurrent of jazz technique suggested in the previous movement by the freely performed melody against a strict rhythm. The cello's soaring melody dominates the Adagio, and the final Allegro again hints fleetingly at pop rhythms. It changes speed many times in its course, finally ending at the tempo of the work's opening, but now with the piano and cello each taking on the character of the other.

The medium of the piano trio was a common one in the nineteenth century for family music-making in the parlor. Not only did dozens of composers pour out an enormous volume of original compositions, but the genre was also a common medium for transcribing orchestral works for study or performance at home. (These were usually prepared by hack arrangers, but one of the most interesting—and certainly one of the best—was Beethoven's own arrangement of his Second Symphony for piano, violin, and cello.) Still, amid this welter of trio writing, only a comparative handful of masterpieces resulted. **Mendelssohn**'s two mature piano trios are the only really major works in the medium between those of Beethoven and Schubert (the last of them composed in 1827) on the one hand, and those of Brahms (beginning in the mid-1850s) on the other.

Chamber music played a constant role in Mendelssohn's childhood; he played piano duets with his sister, and before he was out of his teens he had composed three piano quartets as Opera 1, 2, and 3 and an unpublished piano trio that has disappeared. It was not until fifteen years later that he produced the first of the two surviving piano trios, the present one in D minor composed in Leipzig in July 1939; it was first performed in the Gewandhaus on February 1, 1840. The work attained immediate popularity (which it has never lost) for the appealing directness and warmth of the themes, starting right with the first tune presented by the cello, and for the even distribution of material among the performers that makes it a grateful piece to play. The piano part, for all its brilliance of conception, is not allowed to overpower the others. Mendelssohn generally allows violin and cello to sing together in duet, while the piano fills out the harmony and varies the textures. Mendelssohn's lyricism predominates in the first and second movements (the latter, especially, coming across like one of the *Songs Without Words* expanded into a trio) and even in the energetic finale, while the scherzo scintillates with gossamer fairy music of the kind found in the *Midsummer Night's Dream* music, the scherzo of the Octet, or the finale of the Violin Concerto—Mendelssohn at his most typical and delightful.

—Steven Ledbetter

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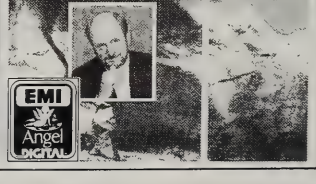


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HAYDN — Symphony No. 83 in G minor, *The Hen*

- Allegro spiritoso
- Andante
- Menuet: Allegretto
- Finale: Vivace

MENDELSSOHN — Violin Concerto in E minor, Opus 64

- Allegro molto appassionato
- Andante
- Allegretto non troppo—Allegro molto vivace

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TIPPETT — *Fantasia concertante* on a Theme of Corelli

Concertino: MALCOLM LOWE, violin
TAMARA SMIRNOVA-ŠAJFAR, violin
JULES ESKIN, cello

WALTON — *Façade*, Second Suite for Orchestra

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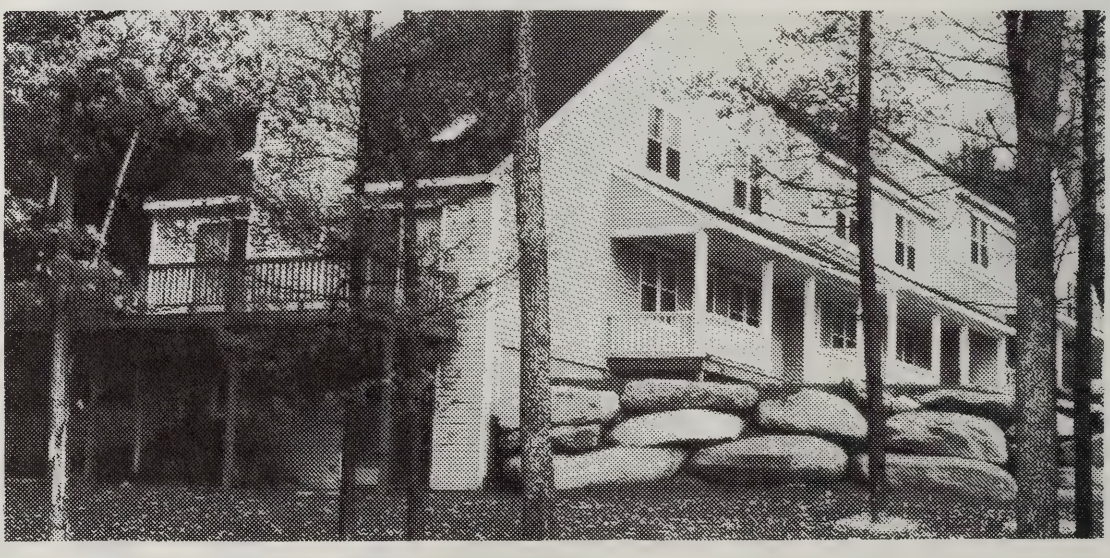
Joseph Haydn
Symphony No. 83 in G minor, *The Hen*

Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 83 is one of six composed for Paris on a commission from a French nobleman, Count d'Ogny. The number bears no relation to the order of composition of the six works (Nos. 82-87); the present G minor symphony was composed in 1785, and it apparently received its first performance in Paris in the series of "Le Concert de la Loge Olympique" in 1787. The first American performance took place at the Brooklyn Athenaeum on October 14, 1858, in a performance by the Brooklyn Harmonic Society directed by Carl Prox. Carl Zerrahn led the Harvard Musical Association orchestra in the first Boston performance at the old Music Hall on December 4, 1868. David Zinman led the first BSO performance on August 16, 1969, at Tanglewood; the orchestra's most recent Tanglewood performance was given by Charles Dutoit, on August 14, 1982. The score calls for one flute, two oboes, two bassoons, two horns, and strings.

Paris was one of the most musical centers in Europe in the last half of the eighteenth century—at least until 1789—with many music publishers, several series of orchestral concerts sponsored by the nobility but attended by large general audiences, and many talented amateur musicians who played chamber music at home for the sheer pleasure of it. During the years that Haydn was living a quiet but very busy life in the service of Prince Nicolaus Esterházy in Vienna and, especially, at the princely estate of Esterháza (now in Hungary near its Austrian border), the composer had no

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inkling of how famous he had already become. As early as 1764 four of his Opus 1 string quartets were published in Paris, followed in the same year by Symphony No. 2 and a set of six string trios. All of these publications were unauthorized; the composer probably did not know about them, and he certainly never realized a cent from any Parisian publications of the 1760s. It wasn't long before his works sold so well that unscrupulous publishers did not hesitate to bring out works by other composers under Haydn's name!

The popularity continued through the 1770s and into the 1780s. Haydn learned in a letter from the director of the Parisian Concert Spirituel that his *Stabat Mater* had been performed there four times with great success. By this time the French were ready to approach Haydn directly for new music (all of the works published in earlier years had reached Paris through "unofficial" channels as copies of copies). In 1785 the young and handsome music-loving Count d'Ogny, Claude-François-Marie Rigoley, proposed to commission a group of symphonies from Haydn for the concert organization of the Parisian Freemasons called Le Concert de la Loge Olympique. The concertmaster of the organization, the Chevalier Saint-Georges, wrote to Haydn to offer the sum of twenty-five louis d'or per symphony, with an additional five louis for publication rights. Up to this point Haydn had earned nothing from his eighty-odd symphonies, so the sum proposed by the Parisian musicans seemed princely indeed.

Of the six Paris symphonies, conventionally numbered 82 to 87, Haydn's own dated manuscripts survive for all but No. 85. We know that Nos. 83, 87, and probably 85 were composed in 1785, and that the even-numbered symphonies came the following year. They were probably all first performed on the concerts of the 1878 season. So well received were all six works that they were quickly adopted by the rival organization, the Concert Spirituel, as well.

Practically all the nicknames attached to various Haydn symphonies originated in the nineteenth century and have no authentic basis in the composer's conception. Probably the only reasonable purpose they serve is to provide a convenient—if often silly—tag to label a few of the dozens of symphonies in Haydn's enormous output; it is easier to refer to *La Poule* or *The Hen* than "Symphony No. 83 in G minor." At the same time, the nickname syndrome may well have contributed to the decline of Haydn's popularity during the Romantic era, when serious music was *serious*, witty music was regarded as light and trivial, and never (heaven forbid) should the twain meet. To find an urgently expressive, forward-pressing, even dramatic G minor symphony movement that suddenly brings in an oboe theme reminiscent of a clucking hen (hence the nickname) smacks of the tongue-in-cheek. The Victorians did not take kindly to those who seemed to be making fun of high art, whose principal purpose (they were confident) was to elevate mankind. And so Haydn—or at least such works as this—came to be rated as little more than sophomoric pranks. But Haydn's world was far more encompassing than that of the captious Victorians, and he could conceive of a musical universe that allowed these diverse ideas not only in the same movement, but even in alternating phrases. Indeed, he proceeds to take us to that universe in his development section, before returning home by means of a hushed and mysterious treatment of the striking opening theme. The first movement ends in G major, and the symphony bids farewell to G minor forever.

The Andante starts off normally enough, a pleasant little melody repeated to engineer a modulation to the dominant. But now Haydn plays a trick that has not been surpassed even by the overtly prankish Peter Schickele in his alter ego as P.D.Q. Bach: after a loud downward scale in the new key, the second violin and viola begin what is clearly the accompaniment to a new theme. But there is no theme—the accompani-

ment just keeps on going, getting softer and softer! An outburst from the full orchestra recalls the seemingly forgetful composer to attention, and he dutifully completes the cadence and begins a new tune. Like any genuine wit, Haydn knows that such a joke can only work once. When he comes to the same passage in the recapitulation, he cuts an entire measure out of the "empty" accompaniment phrase.

No dance should have been more characteristic of Paris than the minuet before the Revolution, but in his third movement Haydn seems determined to offer a rustic Austrian Ländler to his French audience. The finale, with its racing, joyful 12/8 music, is as far emotionally from the opening of the symphony as one can imagine.

—Steven Ledbetter

Felix Mendelssohn-Bartholdy
Violin Concerto in E minor, Opus 64

Jakob Ludwig Felix Mendelssohn was born in Hamburg on February 3, 1809, and died in Leipzig on November 4, 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism; the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn planned a violin concerto as early as 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated September 16, 1844. The first performance took place in Leipzig under Niels Gade's direction, with Ferdinand David as the soloist. The first performance in the United States took place in New York on November 24, 1849, when Joseph Burke was the soloist with the Philharmonic Society under Theodor Eisfeld. Albert Spalding was the soloist for the first Tanglewood performance of the Mendelssohn Violin Concerto on a special gala benefit under Serge Koussevitzky's direction on August 15, 1941. Shlomo Mintz was soloist for the most recent performance here on July 15, 1988, under Charles Dutoit's direction. The concerto is scored for solo violin with an orchestra consisting of flutes, oboes, clarinets, bassoons, horns, and trumpets all in pairs, timpani, and strings.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1936, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto; the composer commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on

September 2 he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. At the very beginning, in a radical departure from standard, Baroque-derived concerto practice, Mendelssohn dispenses entirely with an orchestral ritornello, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the orchestra pauses on a chord that is the traditional signal for the soloist to take off on his own, and everything comes to a standstill while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece, or so long and elaborate as to submerge entirely the composition it is attached to. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! No other cadenza has ever played so central a role in the structure of a concerto.

Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short



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motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is in the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the *bass* note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully.

When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds its note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in clapping). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—S.L.

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Sir Michael Tippett
Fantasia concertante on a Theme of Corelli

Michael Kemp Tippett—knighted by Queen Elizabeth in 1966—was born in London on January 2, 1905, and now lives in Wiltshire, England. He composed his Fantasia concertante *on a Theme of Corelli in 1953 on a commission from the Edinburgh Festival for a work in celebration of the 300th anniversary of the birth of Arcangelo Corelli. The composer himself led the BBC Symphony Orchestra in the first performance, at Usher Hall in Edinburgh, on August 29, 1953. Colin Davis conducted the first Boston Symphony Orchestra performances in February 1972, and Roger Norrington led the only others this past March. The score calls for the full body of orchestral strings to be divided into three ensembles: a solo "Concertino" consisting of two solo violins and solo cello, and the remainder of the strings divided into two equal ensembles, "Concerto grosso" and "Concerto terzo," seated to the conductor's left and right respectively.*

It was during his school days that Michael Tippett decided to become a composer. The First World War was on, and his school—Stamford Grammar School in Lincolnshire—had patriotically dispensed with the study of music as "inessential," but young Michael managed to find a piano teacher, through whom he discovered the Beethoven sonatas, and later to attend an orchestral concert in which Malcolm Sargent conducted Ravel's *Mother Goose* suite. The headmaster at Stamford considered him a disruptive influence, and when his parents agreed to remove him from the school, he began to study composition on his own.

The budding composer bought a copy of *Musical Composition* by the Irish composer Charles Villiers Stanford, who, as professor of composition at the Royal College of Music in London and professor of music at Cambridge, was the most influential figure in the training of young composers. Early in Stanford's book, Tippett encountered a piece of advice that struck a resonant chord with him at once, suggesting that it was necessary "to study counterpoint first, and through counterpoint to master harmony." This decision stuck with him through his formal studies at the Royal College of Music, where he decided to study with a conservative pedant, C.H. Kitson, rather than with Vaughan Williams, in order to avoid becoming a mere imitator of the latter. He studied music of all kinds in score and at concerts. Tippett's self-determination was the despair of teachers who hoped for a more docile pupil, and he failed his final examination on the first try, but finally received his bachelor of music degree in 1928.

For the next decade he composed avidly, living a spartan life and doing only enough remunerative work, mostly as conductor, to keep himself alive so he could concentrate on creation. After presenting a first concert of his own music in 1930, he returned to the RCM to study sixteenth-century counterpoint and Bach-style fugue with a great teacher, R.O. Morris. These studies, and his occasional activity as director of a madrigal ensemble (undertaken so that he could explore the madrigal repertory), played a large part in the character of his early music, including the Concerto for Double String Orchestra (1938-39), Tippett's first mature work for an ensemble of more than chamber-music size. Though at first the score was received without much comprehension in most quarters, a 1951 performance brought it recognition as a worthy companion to such modern masterworks for string orchestra as Elgar's *Introduction and Allegro*, Vaughan Williams' *Fantasy on a Theme of Thomas Tallis*, and Benjamin Britten's recent *Variations on a Theme of Frank Bridge*. And possibly the recognition accorded the Double Concerto in the early '50s led to the commission for Tippett's other great string orchestra piece.

By 1953, when he composed the *Fantasia concertante*, Tippett's style had changed

quite dramatically from that of the late '30s. The earlier score was lithe and athletic, a modern version of Bachian counterpoint. But over the long gestation of his opera *The Midsummer Marriage* (composed 1946-52, but not performed until 1955), Tippett had begun to create music of an unwonted luxuriance, rich in decoration, with melodic lines sending forth new forms, like the tendrils of a plant bursting forth in the spring. This kind of music was entirely suitable to his opera, which was based on a modern retelling of a mythological theme with Jungian overtones, and the style thus generated remained prominent in his work through the '50s. It achieves what Ian Kemp calls a "controlled abandon" in the *Corelli* Fantasia. (A second opera, *King Priam*—composed 1958-60—was responsible for the next major shift of his style.)

Tippett wrote the *Fantasia concertante* in just six weeks. The commission must have seemed unpromising at first. The composer hardly knew any of Corelli's music, and when he looked at the twelve *concerti grossi* of that composer's Opus 6, he did not find much that especially appealed to him. In the end he chose to use a passage from the middle of Corelli's concerto in F, Opus 6, No. 2—just an excerpt, really, but it offered interesting possibilities in contrasting a brief Adagio with a tiny Vivace. He omitted the main part of the movement because he considered it too conventional. But when a friend happened to mention that Bach had written an organ fugue (BWV 579) on a theme by Corelli (from the fourth of his *sonate da chiesa*, Opus 3), he decided to incorporate that material as well. From these borrowed materials, Tippett produced what Ian Kemp calls his "perfect work." Other compositions are of greater depth and significance, but none shapes its materials more exquisitely.

What attracted Tippett to the Corelli excerpt was its close juxtaposition of violently opposed moods. In suggesting a form built up of small sections of different character, the passage implied the form of the fantasia, one especially favored by one of Tippett's favorite composers, Henry Purcell. He found in the Adagio a dark, passionate quality that contrasted strikingly with the brilliance of the Vivace, and he took this basic dichotomy as a hint to develop a piece that ranged freely between darkness and light, using the formal flexibility of the fantasia for its structure.

The first thing we hear is Corelli's own material played literally in the *Concertino* and the *Concerto grosso* (the ensemble to the left). But the *Concerto terzo* (to the right), which might be said to function rather like the harpsichord that Tippett omitted from

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Corelli's score, already begins to vary the theme—simultaneously with its presentation—in luxuriant melodic decoration. This is the first of seven broad variations, most of which develop both the Adagio and the Vivace material (though in different tempi). Immediately following the first statement of the Vivace material, Tippett begins the second variation, more richly ornamented, with syncopated countersubjects. The elaborate third section is almost entirely derived from the tempo and material of the theme's second part, and in its Vivace section the two solo violins compete in fugal activity with one another. The fourth section (Andante espressivo) sets massed upper strings in unison against a sustained melody in the cellos. This leads directly to a large fugue based on Bach's own homage to Corelli. The decoration of the countermelodies becomes increasingly lavish until, at the climax, the fugue subject cuts through the activity in great, slow paces at half the original speed. The sixth section is tranquil by comparison, though the melodic decoration continues ecstatically. The final variation refers to the opening sections and concludes with a literal quotation of Corelli's Vivace.

The BBC had invited Sir Malcolm Sargent to conduct the premiere of Tippett's work in Edinburgh, but when Sargent telephoned the composer's publisher to inform them, "My one interest is in removing all this intellectualism from English music," the composer, not surprisingly, felt that he would get an unsympathetic reading and chose to conduct the premiere himself. The aging Sargent was generally unsympathetic to newer developments in British music, but it is hard to see how he could have found "intellectualism" in Tippett's *Fantasia concertante*, unless he found it simply in the quotation of historical sources. Tippett's music grows with luxuriant imagination, ending in a kind of twentieth-century pastoral, a genre that our heavily urbanized culture would seem to have banned forever, though its celebration of a simpler past is one that will always exert, at the very least, a tug of nostalgia.

—S.L.

William Walton
Façade, Second Suite for Orchestra

William Walton was born in Oldham, England, on March 29, 1902, and died in Ischia, Italy, on March 8, 1983. He composed Façade, *to poems of Edith Sitwell, in its original version for reciter with chamber ensemble (flute doubling piccolo, clarinet doubling bass clarinet, saxophone, trumpet, percussion, and cello) in 1921-22, with a revision in 1942. Walton extracted two suites from the score and arranged them for orchestra; the second of them, to be performed here, was premiered in 1938. The present performance is the first by the Boston Symphony Orchestra of either suite. It is scored for two flutes (one doubling piccolo), two oboes, English horn or saxophone or both, two clarinets, two bassoons, two horns, two trumpets, trombone, percussion, and strings.*

William Walton's *Façade* may be considered an unlikely offspring of Schoenberg's *Pierrot lunaire*. At the time of its composition, in 1923, Walton was one of the young Turks of British music—he was just twenty-one and had become connected with the outrageous Sitwells, who were the motivating force for the creation of this early and unique masterpiece. Though Walton was of essentially a conservative temperament in his music (a fact that became much clearer in later years), he was surely influenced by the kind of ensemble used in *Pierrot lunaire* and by Schoenberg's treatment of the voice, particularly the rhythmicized character of *Sprechstimme*, when he undertook to

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set the poems of Edith Sitwell for a special "entertainment" devised by the Sitwell family. Edith Sitwell's poetry was explicitly not designed to suggest any sort of connected thought or to trace the progress of an idea. It is a kind of verbal music, playing upon the rhythms and rhymes of the English language, in various traditional meters and styles, with the aim of suggesting a music inherent in the text itself. To set such poems to music in a traditional, lyric way would have destroyed the very effect at which Edith Sitwell was aiming, because a sustained vocal line would stretch and bend the rhythms inherent in the language itself. Walton's setting, therefore, employed the voice precisely in rhythm but with no indication whatever of pitch. And in the original performances, the voice was to be utterly depersonalized: the performer spoke through a megaphone from behind a curtain depicting an enormous mouth!

The twenty-one songs of the original *Façade* entertainment (a few additional songs were published in the composer's last years) are arranged into a familiar pattern, again related to the ground plan of *Pierrot lunaire*: Schoenberg chose three groups of seven songs for his work, while Walton chose seven groups of three each. Most of the texts are explicitly in the style of some kind of popular or folk song, and the score is filled with familiar or half-forgotten quotations. The instrumentation of the original vocal work was also very similar to that of *Pierrot*, showing a family resemblance, though not strictly identical. The freewheeling kaleidoscope of images and musical styles offers a whimsical response to Schoenberg's dream/nightmare.

Polka, Ländler, tango, country dance, waltz, foxtrot, tarantella—all these and other styles crop up in Walton's ebullient score, which is now familiar and welcomed for its inventiveness and wit. As Walton's music became more "mainline," some listeners regretted the loss of his early willingness to be musically indiscreet. For those who had grown to love the wit of *Façade*, Walton made two orchestral suites of selected passages, dispensing entirely with the texts and arranging the music for an ensemble considerably larger than the six players who took part in the original performance. And so *Façade* became something of a classic.

At the time of the premiere, though, the British press (whose view of art was generally parochial) regarded the work as scandalous. Headlines read, "Drivel they paid to hear" and "Surely it is time this sort of thing were stopped"! Walton, in any case, did stop. Over the course of a career that saw the production of traditional symphonies and concertos, oratorio and opera, chamber music and distinguished film scores, he never again essayed the sheer cheekiness of his delightful *Façade*.

—S.L.

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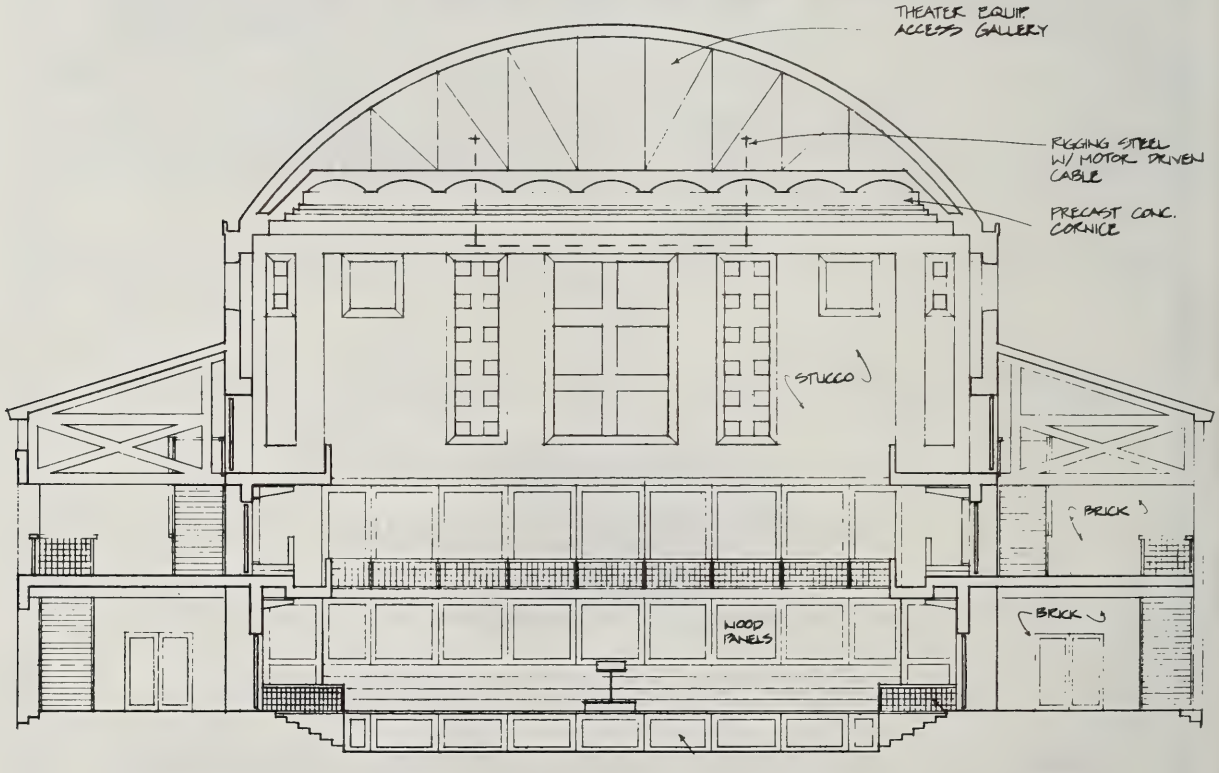
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Israel-born violinist **Shmuel Ashkenasi** studied with Ilona Feher, and then with Efrem Zimbalist at the Curtis Institute in Philadelphia. A prizewinner at several competitions, including the Tchaikovsky Competition in Moscow, he has performed widely as soloist in the United States, Europe, the Soviet Union, and Japan. Violinist **Pierre Ménard** studied at the Quebec Conservatory with Calvin Sieb, and at Juilliard with Dorothy DeLay, Ivan Galamian, and the Juilliard Quartet. The recipient of numerous awards, including first prize in the National Festival of Music Competition in Canada, he has made numerous solo appearances in the United States and Canada. Violist **Richard Young**, who studied with Josef Gingold, Aaron Rosand, and William Primrose, was invited to perform for Queen Elisabeth of Belgium when he was thirteen. He has been soloist with numerous orchestras, he has given recitals throughout the United States, and he has appeared at many summer festivals. Cellist **Marc Johnson** studied in Lincoln, Nebraska, with Carol Work, at the Eastman School of Music with Ronald Leonard, and at Indiana University with Janos Starker and Josef Gingold. In addition to numerous other awards, he won first prize in the Washington International Competition.

Malcolm Lowe



With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra, and only its third concertmaster since 1920. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and he has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto and Montreal. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre Symphonique de Québec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

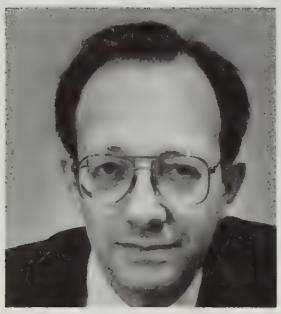
Joel Krosnick



One of his generation's foremost cellists, Joel Krosnick was a student of Claus Adam, whom he succeeded in the Juilliard String Quartet. Mr. Krosnick is active as both a performer and educator. Prior to joining the Juilliard Quartet he toured with the University of Iowa String Quartet and the New York Chamber Soloists. He performs frequently as soloist with orchestra and appears regularly in recital, programming classical, romantic, and contemporary cello works; his recital appearances have taken him throughout the country. He has been featured at many of America's finest festivals, such as Tanglewood, Marlboro, Aspen, and Flagstaff; he has given master classes at the Piatigorsky Seminar at the University of Southern California, at the San Francisco Conservatory, and at the Tanglewood Music Center, where he is currently on the faculty and holds the Frederick W. Richmond Foundation Chair. His performances with orchestra have included numerous world premieres, among them Donald Martino's Cello Concerto and Ralph Shapey's Double Concerto for Violin and Cello, and he has been instrumental in the commissioning of new works

for his instrument. Born and raised in New Haven, Connecticut, Mr. Krosnick received his musical training from William d'Amato, Luigi Silva, Jens Nygaard, and Claus Adam; he has served on the faculties of the universities of Iowa and Massachusetts and the California Institute of the Arts, and he has recorded for the CBS, CRI, Nonesuch, and Orion labels. Apart from music, Mr. Krosnick's interests include eighteenth- and nineteenth-century English literature, his secondary major at Columbia University.

Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including many new works commissioned by and for him. His concert appearances in the United States and abroad have established him as a major voice in American music, as have his many recordings. Pianist for the Contemporary Chamber Ensemble since its inception in 1960, he performed with that group throughout the United States and on tour in Europe, Australia, and the Far East. Pianist for the Boston Symphony Chamber Players since 1969, he has also performed with such renowned ensembles as the Juilliard, Concord, Emerson, Tokyo, and Vermeer string quartets, and the Chamber Music Society of Lincoln Center. His artistic collaboration with the late mezzo-soprano Jan DeGaetani began as early as 1960, when both singer and pianist were at the threshold of their respective careers; he has also fostered noteworthy collaborations with violinist Paul Zukofsky and cellist Joel Krosnick. Mr. Kalish's discography numbers nearly one hundred albums, including music for solo piano, songs and Lieder, and diverse chamber works. In August 1985 he was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught here since 1968 and became Head of Chamber Music and Keyboard Activities in 1982. He is also Professor of Piano and Chairman of the Performance Faculty at the State University of New York at Stony Brook. He often gives master classes in conjunction with university concert series, and for his work as pianist and educator he was awarded an honorary degree by Swarthmore College in 1986. Mr. Kalish is also active as a panelist and juror for such distinguished American music competitions as the Naumburg Competition, the Rockefeller Foundation's International American Music Competition, and the Pro Musicis Competition. In addition to his many appearances with the Boston Symphony Chamber Players in Boston, at Tanglewood, and on tour, he has appeared as soloist with the Boston Symphony Orchestra on numerous occasions.

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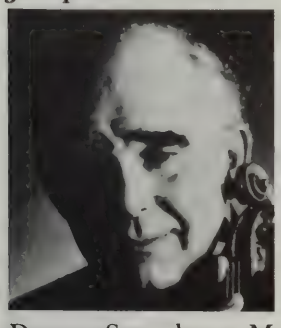
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Roger Norrington



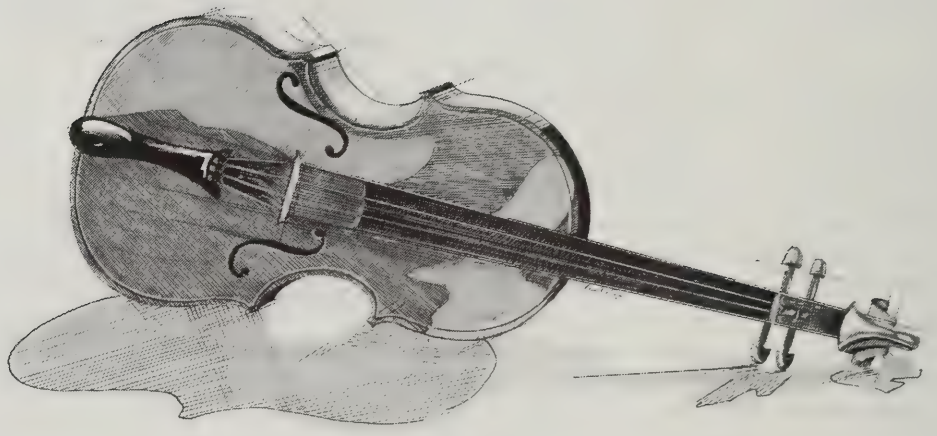
Born in Oxford, England, Roger Norrington sang and played the violin from an early age; he studied English literature at Cambridge University and conducting at the Royal College of Music in London. In 1962 he formed the Schütz Choir. He was musical director of Kent Opera from its founding in 1969 until 1984; from 1985 to 1988 he was principal conductor and artistic advisor of the Bournemouth Sinfonietta and principal guest conductor of the Jerusalem Symphony. In 1986 Mr. Norrington signed an exclusive long-term contract with EMI, for which company he has recorded the complete Beethoven symphonies and piano concertos, and works by Berlioz, Schubert, Schumann, Weber, and Wagner. These prizewinning recordings were made with the London Classical Players, which Mr. Norrington founded in 1978 specifically to explore historical performance practice. Mr. Norrington and the London Classical Players perform regularly at the South Bank, where their series of "Experience Weekends" draw capacity audiences. They have also appeared in the BBC's Promenade Concerts, at major European festivals, and at concert halls in Amsterdam, Salzburg, Vienna, Frankfurt, and Brussels; a United States tour last summer included appearances at Purchase, Chicago, Tanglewood, and Lincoln Center. They have also made numerous television programs, including the complete Beethoven symphonies for the BBC. Roger Norrington has worked with most of the major British orchestras, including the Philharmonia, which he conducts on a regular basis. His first appearance with a major American orchestra was with the Boston Symphony in 1988 at Tanglewood. Recent and upcoming engagements include the San Francisco Symphony, the Orchestra of St. Luke's (of which he has been appointed music director beginning this fall), the Israel Philharmonic, the Los Angeles Philharmonic, the Montreal Symphony, the Toronto Symphony, the Stockholm Philharmonic, the St. Paul Chamber Orchestra, and the City of Birmingham Symphony Orchestra, among others. He has conducted opera at the Royal Opera, English National Opera, La Scala in Milan, La Fenice in Venice, and Florence's Teatro Comunale. With Kent Opera he conducted more than fifty works, ranging from Monteverdi to Michael Tippett. He has also appeared with such period-instrument groups as the Orchestra of the 18th Century, the Boston Early Music Festival, the Netherlands Bach Society, and the Early Opera Project, which he co-founded with Kay Lawrence. He was made an OBE in 1979 and Cavaliere (Italy) in 1980. Mr. Norrington's most recent BSO appearance was for subscription concerts at Symphony Hall this past March.

Joseph Silverstein



Acclaimed conductor and violinist Joseph Silverstein has been music director of the Utah Symphony Orchestra since 1983. He was music director of the Chautauqua Symphony for three seasons, from 1986 to 1989. Mr. Silverstein was born in Detroit, where his first teacher was his father Bernard, a music instructor in Detroit's public school system. He received his formal training at the Curtis Institute of Music in Philadelphia; his teachers included Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. After leaving the Curtis Institute, he spent three seasons with the Houston Symphony, one with the Philadelphia Orchestra, and one as concertmaster and assistant conductor of the Denver Symphony. Mr. Silverstein joined the Boston Symphony Orchestra in 1955. He became the BSO's concertmaster in 1962 and its assistant conductor in 1971, holding both those positions until the end of the 1983-84 season. During his tenure in Boston he conducted the orchestra on more than one hundred occasions, in the United States, Canada, and abroad. He appeared as violin soloist with the orchestra on countless occasions between 1956 and 1984, and he was a founding member of the Boston Symphony Chamber Players, leading that group on eight international tours and numerous tours throughout the United States. Mr. Silverstein has also served as artistic advisor to the Baltimore, Toledo, Virginia, and Oakland symphony orchestras. As a conductor and soloist, he has appeared with more than one hundred orchestras in the United States, as well as in Japan, Israel, and Europe. He was the silver medalist in the 1959 Queen Elisabeth Competition in Brussels and won the Walter W. Naumburg Award in 1960. He has been a faculty member at Yale University, Boston University, and the Tanglewood Music Center, and he holds honorary degrees from Tufts University, Boston College, Rhode

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Island University, and the New England Conservatory of Music. Mr. Silverstein has recorded extensively for RCA, Deutsche Grammophon, CBS, Nonesuch, New World, Telarc, and Pro Arte. His Telarc recording of Vivaldi's *Four Seasons* with the Boston Symphony Orchestra received a Grammy nomination. His most recent recordings, on Pro Arte, feature him as both conductor and soloist with the Utah Symphony; they include all-Mendelssohn, all-Beethoven, and all-Barber albums, a Grieg/Schumann recording, and the violin concertos of Brahms, Tchaikovsky, Dvořák, and Sibelius.

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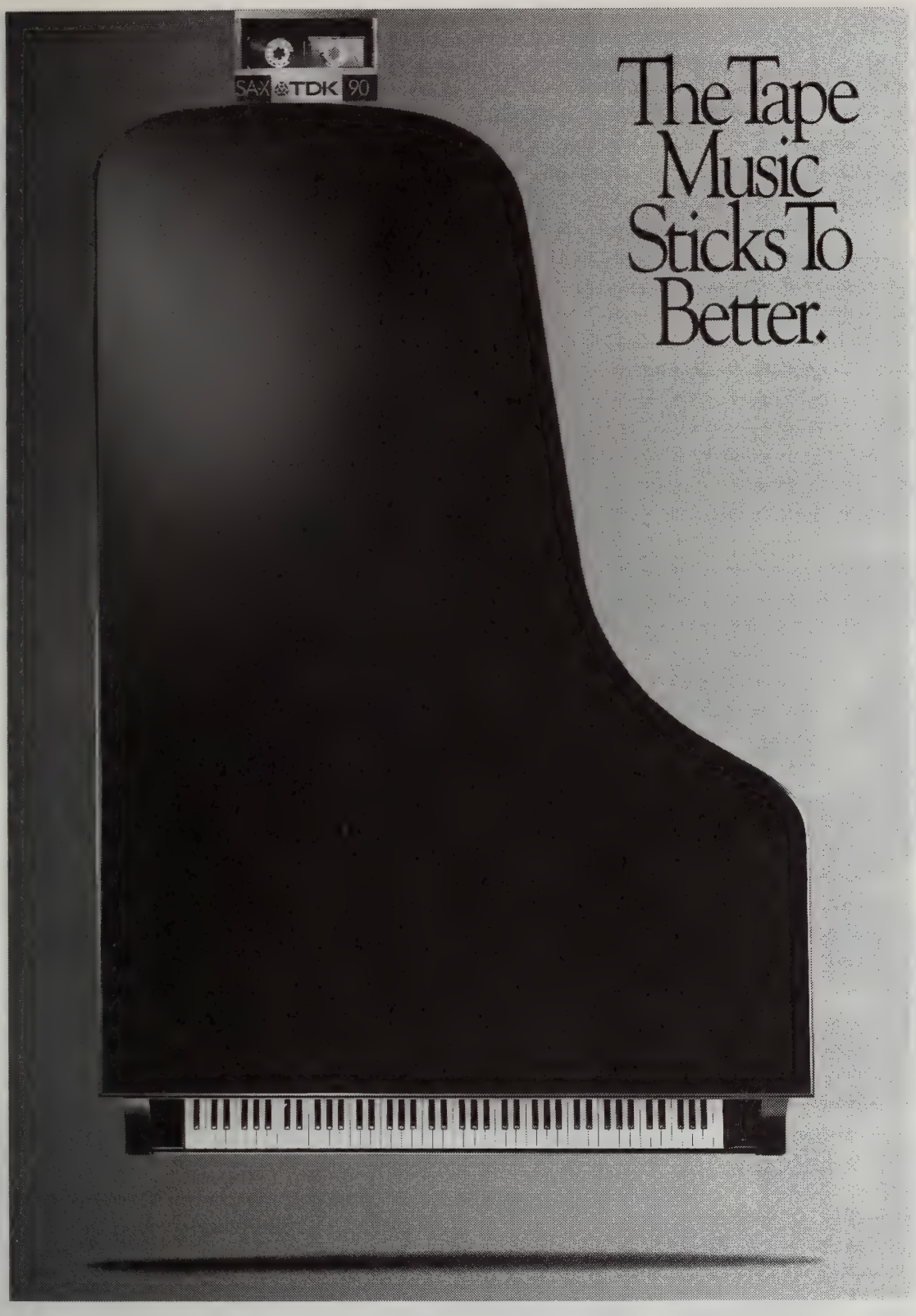
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Donations of both outright gifts and instruments are being sought to reach this ambitious goal for the BSO's Instrument Acquisition Fund. Fine pianos, period instruments, special bows, heirloom violins, etc. all make ideal gifts. The terms of the Kresge challenge grant require that we complete our efforts by October 1990. Opportunities for naming instruments and for other forms of donor recognition may be available according to the wishes of the donor.

If you are interested in this program please contact me or Joyce Serwitz here at Tanglewood at (413) 637-1600, or in Boston weekdays at (617) 266-1492. Your support will help make a difference that will be music to our ears!

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Please note that André Watts has had to cancel his summer engagements because of a shoulder ailment. We are fortunate to have secured the services of Garrick Ohlsson at short notice.

ALL-TCHAIKOVSKY PROGRAM

Piano Concerto No. 1 in B-flat minor, Opus 23
Allegro non troppo e molto maestoso—
Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco

GARRICK OHLSSON

INTERMISSION

Symphony No. 5 in E minor, Opus 64
Andante—Allegro con anima
Andante cantabile, con alcuna licenza
Valse. Allegro moderato
Finale: Andante maestoso—Allegro vivace—
Moderato assai e molto maestoso—
Presto—Molto meno mosso

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NOTES

Pyotr Ilyich Tchaikovsky
Piano Concerto No. 1 in B-flat minor, Opus 23

Pyotr Ilyich Tchaikovsky was born at Votkinsk, Viatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He composed his Piano Concerto No. 1 between November 1874 and February 21, 1875. Hans von Bülow was soloist for the first performance on October 25, 1875 at the Music Hall in Boston, B.J. Lang conducting. The first BSO performance of this music was of the first movement only; B.J. Lang was soloist and Georg Henschel conducted, on March 15, 1883, in Fitchburg. The orchestra's first complete performance, also with Lang as soloist, was conducted by Wilhelm Gericke in February 1885. Serge Koussevitzky conducted the first Tanglewood performance on July 29, 1947, with Ella Goldstein as soloist on a Berkshire Music Center benefit concert. Andrei Nikolsky was soloist for the most recent Tanglewood performance, on July 11, 1986, Seiji Ozawa conducting. In addition to the solo pianist, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Nikolai Grigorievich Rubinstein, who Tchaikovsky hoped would be the first to play his B-flat minor piano concerto and who did actually conduct the premiere of his first four symphonies, of *Eugene Onegin*, and of a whole run of shorter works including *Romeo and Juliet*, *March Slave*, *Francesca da Rimini*, the Suite No. 1, *Capriccio italien*, and the Variations on a Rococo Theme for cello and orchestra, was born in Moscow in 1835, trained in law as well as in music, and was director of the Moscow Conservatory from its founding in 1866 until his death in 1881. He was younger brother to Tchaikovsky's teacher, the famous Anton Rubinstein, generally not quite so highly esteemed as a pianist, but considered the better conductor and teacher of the two. The list of Tchaikovsky premieres he led between 1866 and 1880 tells its own story of the closeness of the two men, but their encounter over the B-flat minor piano concerto was a disaster, Tchaikovsky having gone to Rubinstein for advice ("he was not only the best pianist in Moscow but also a first-rate all-round musician," wrote Tchaikovsky) only to be told that his work was "worthless and unplayable . . . beyond rescue . . . bad, vulgar . . . ," leaving the composer astonished and outraged.

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The premiere took place far from home, in Boston's Music Hall, now the Orpheum Theatre on Washington Street. Hans Guido von Bülow, ten years older than Tchaikovsky, had a distinguished double career as pianist and conductor. He had been particularly associated with the Wagnerian movement, had led the premieres of *Tristan* and *Meistersinger*, and would later become an important interpreter of Brahms and give the young Richard Strauss his first lift up the career ladder. Von Bülow's young wife Cosima, daughter of Franz Liszt, had by degrees left him for Wagner during the second half of the '60s, and, much embittered, he retired from the concert stage for some years. He resumed his career in 1872 and in March 1874 gave a recital at the Bolshoi Theater in Moscow. Tchaikovsky was stirred by the combination of intellect and passion in von Bülow's playing; von Bülow, in turn, liked Tchaikovsky's music. Soon after, he took the opportunity of smuggling a good word for Tchaikovsky into an article on Glinka's *A Life for the Tsar*:

> At the present moment we know but one other who, like Glinka, strives and aspires, and whose works—although they have not yet attained to full maturity—give complete assurance that such maturity will not fail to come. I refer to the young professor of composition at the Moscow Conservatory—Tchaikovsky. A beautiful string quartet of his has won its way in several German cities. Many other works by him merit equal recognition—his piano compositions, two symphonies, and an uncommonly interesting *Romeo and Juliet* Overture, which commends itself by its originality and its luxuriant melodic flow. Thanks to his many-sidedness, this composer will not run the danger of being neglected abroad as Glinka was.

Von Bülow was happy to accept the dedication in Rubinstein's stead and made arrangements to introduce the "Grand Concerto (Op. 23) in B-flat," as the program had it, at the fifth of a series of concerts in Boston. The audience was informed that

> the above grand composition of Tschaikowsky, the most eminent Russian *maestro* of

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the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest.

Von Bülow sent the composer a telegram announcing the triumphant reception of the concerto, and Tchaikovsky spent most of his available cash, of which just then he had very little, on a return message. Von Bülow consolidated his success by repeating the concerto at his matinee five days later and upon his return to Europe introduced it as speedily as possible in London and at other musical centers. The Boston concert was a strenuous one for von Bülow, who also played the *Moonlight* Sonata and Liszt's version with orchestra of Schubert's *Wanderer* Fantasy. (There were also overtures by Spohr and Beethoven, and Mendelssohn's Wedding March to finish up with.) And one does wonder what it all sounded like with B.J. Lang's orchestra with four first violins!

The music needs no explication. Listeners of sufficient antiquity will remember that the theme of the introduction flourished in the early '40s as a pop song; the title was "Tonight we love," and the meter was stretched on the rack from three beats in the measure to four. Tchaikovsky himself had borrowed two of the concerto's other melodies: the hopping theme that starts the Allegro is a song traditionally sung by blind beggars in Little Russia, while the scherzo-like interlude in the middle of the second movement is a song, "*Il fau s'amuser, danser et rire*," from the repertoire of Désirée Artôt, a superb Belgian soprano whom Tchaikovsky courted briefly in the winter of 1868-69.

—from notes by
Michael Steinberg

Now Artistic Advisor of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Pyotr Ilyich Tchaikovsky
Symphony No. 5 in E minor, Opus 64

Pyotr Ilyich Tchaikovsky was born at Votkinsk, Viatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He began his Fifth Symphony in May 1888 and completed it on August 26. Tchaikovsky himself conducted the premiere in St. Petersburg on November 26, 1888. Theodore Thomas introduced it to America at a concert in New York on March 5, 1889. (Edward MacDowell's Piano Concerto No. 2 in D minor, with the composer as soloist, had its premiere on the same program.) The first Boston Symphony performances were conducted by Arthur Nikisch on October 21 and 22, 1892. Serge Koussevitzky led the orchestra's first Tanglewood performance in August 1937. Leonard Bernstein led the most recent Tanglewood performance in August 1988. The score calls for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

By 1888, when Tchaikovsky composed the Fifth Symphony, he was far from being the hypersensitive artist—virtually a neurotic cripple—of popular biography. To be sure, he had gone through a major emotional crisis ten years earlier, brought on by his ill-advised, catastrophic marriage (undertaken partly in an attempt to "overcome" his homosexuality, and partly out of genuine sympathy for the woman, whose evident devotion to him reminded him closely of the character Tatyana in Pushkin's poetic

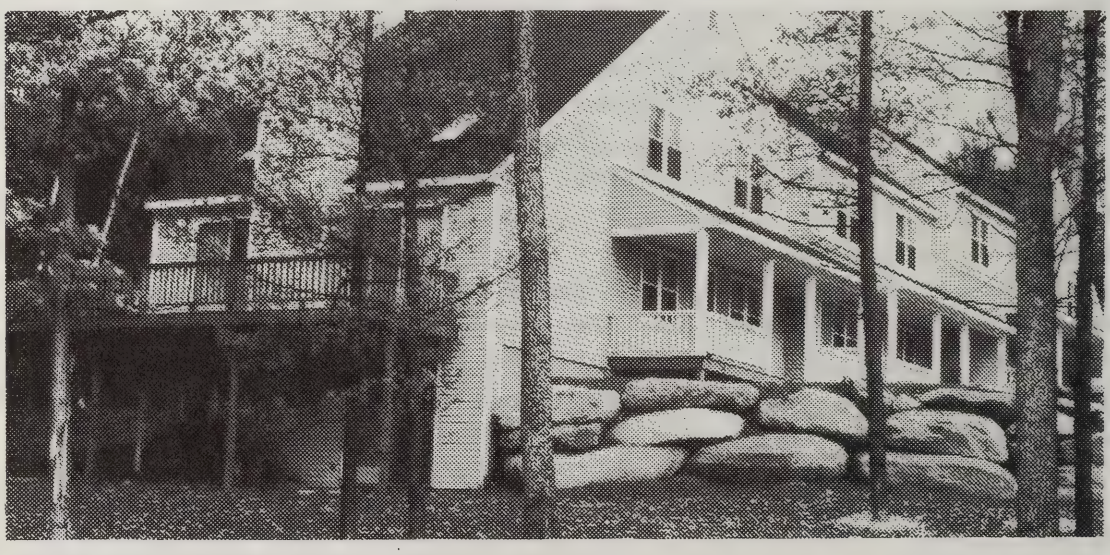
novel *Eugene Onegin*, which he had turned into an opera not long before). But the crisis owed just as much to a series of artistic setbacks as it did to problems in his personal life. The composer's own brother Modest described the Tchaikovsky of 1878 as "nervous and misanthropic," but declared that he "seemed a new man" by 1885. The masterly achievement of the Fourth Symphony, premiered in 1878, had marked the end of the real crisis. In the decade that followed, Tchaikovsky had composed the violin concerto, the three orchestral suites, *Manfred*, four operas, his piano trio, and much else—hardly a sign of inability to deal with life's pressures! With the consolidation of his reputation as a composer, he had even managed to overcome, to a degree, his earlier panic at the thought of having to conduct. Indeed, his confidence was such that, when demands were made for changes in his opera *The Sorceress*, he was able to write, "I find *The Sorceress* an opera that has been properly and seriously written, and if the public does not like it, so much the worse for the public."

Tchaikovsky's decision to write a symphony again after ten years was an overt expression of his willingness to tackle once more the largest and most demanding musical form of his day. He began the Fifth in May 1888, shortly after returning from a successful European tour. By the beginning of July he had finished the draft and started the orchestration, completing the full score in August. The premiere, which took place in St. Petersburg that November, was a success, though critics questioned whether the Fifth Symphony was of the same caliber as the Second and Fourth.

In March 1889 Tchaikovsky went to Hamburg for the German premiere. There he found Brahms staying in the same hotel and was gratified to learn that the German composer had remained an extra day in Hamburg just to hear the first rehearsal of his new work. The two composers had lunch after the rehearsal "and quite a few drinks," Tchaikovsky wrote to his brother Modest. "Neither he nor the players liked

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the Finale, which I also think rather horrible." But his negative mood was soon dispelled. A week later the composer wrote, "The players by degrees came to appreciate the symphony more and more, and at the last rehearsal they gave me an ovation. The concert was also a success. Best of all—I have stopped disliking the symphony." Later he wrote even more positively, "I have started to love it again.

Certainly audiences have loved the symphony for nearly a century for its warmth, its color, its rich fund of melody. Tchaikovsky always wrote music with "heart," music with an underlying emotional significance, though he was wary of revealing that meaning publicly, preferring to let the listener seek it personally. Still, for his own use, before starting in on the composition, he planned a rough program for the first movement—but, characteristically, he kept these notes entirely private, so that the music might make its own case. Still his first ideas are highly suggestive:

> Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against xxx. (II) Shall I throw myself into the embraces of faith???

We can find here some hint as to the composer's ideas, his emotional condition, at the beginning of the Fifth Symphony. The mysterious "xxx" may refer to the same thing usually discussed in his diary as "Z" or "That"—namely his homosexuality, the central emotional problem of his life. The program for the first movement and the music of the symphony as a whole suggest a philosophical acceptance of his nature, coming by the finale to the realization of some peace of mind, an acceptance that evidently worked itself out in his life as well.

The first movement opens with a motto theme that might be identified with "Providence," if only because it is somewhat less assertive than the "Fate" theme of the Fourth Symphony. The motto features a dotted rhythmic figure in the clarinet, supported by a plagal harmony suggesting resignation. ("Plagal" harmony, alternating the tonic [I] and subdominant [IV] chords, is most familiar in the "Amen" cadence heard at the ends of hymns; there, too, the character of resignation, of acceptance, is prominent ["Amen," after all, means "so be it" in Hebrew]). This idea recurs, in some form or other, in each of the symphony's four movements.

The soft, somber tread of this introduction yields to a syncopated little tune in the clarinets and bassoons—over plagal harmonies—answered by variants of the same material and sudden fortissimo outbursts. At a moment of sudden quiet, a new theme



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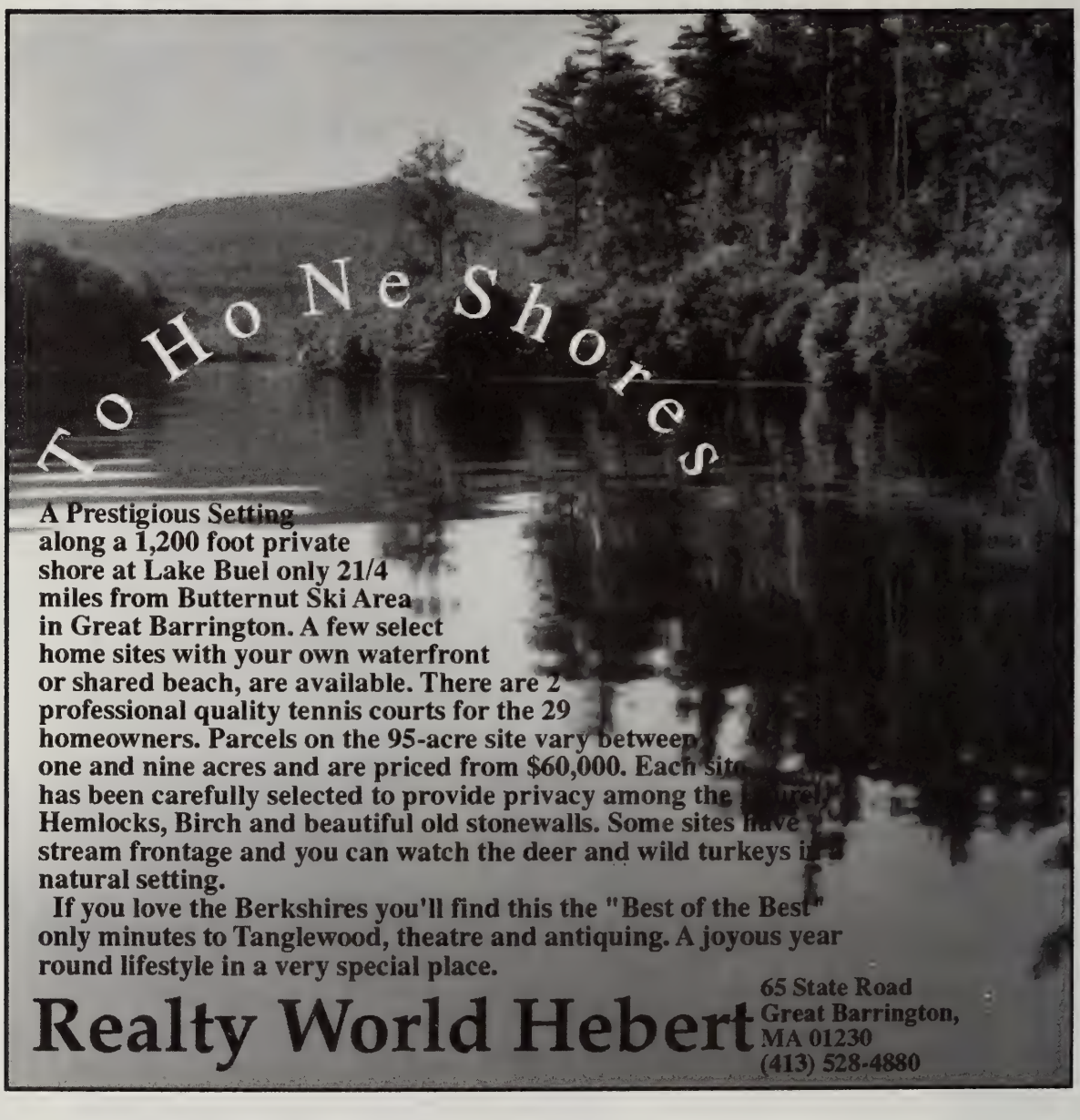
rises expressively in the strings (with a delicate answer in the woodwinds), to be repeated with the instrumention reversed. Using Tchaikovsky 's preliminary plan as a guide, one might be tempted to pinpoint the "murmurs," the "reproaches," the "embrace of faith" in the various sections; but though Tchaikovsky insisted on the expressive character of his work, it is equally misleading to try to read too much beyond a certain emotional quality into a movement or a phrase. What, for instance, of the intense, soaring theme that is yet to come?

The second movement contains one of the most famous instrumental solos ever written, an ardent song for the horn, with an important pendant for oboe. The opening is marked by emotional intensity, calling for subtle adjustments to the tempo every few measures. The contrasting middle section seems more objective at first, but it soon builds to a feverish climax dramatically interrupted by the motto theme blared out by the full orchestra. Traditionally the third movement of a symphony is in some sort of dance meter, usually in triple time. Berlioz is one of the few composers to have anticipated Tchaikovsky in writing a full-scale waltz, so evocative of the ballet, and even his example does not surpass this one in grace and breadth.

The finale is perhaps the most problematic movement of the symphony; Tchaikovsky was at best ambivalent about it, and others have pointed out the prime weakness of what has otherwise been a most effective use of the motto theme throughout the symphony: having just heard a reminder of the motto, understated and threatening, at the end of the waltz movement, we suddenly encounter it at the opening of the finale, noble and firm in E major, as if the earlier minor mode had simply been an accident. There is no hard-won battle of major over minor here, as in Beethoven's Fifth Symphony (an evident model for this symphony), or even in Tchaikovsky's own Fourth Symphony of a decade earlier. The victory seems, at the beginning, too easily won. Fortunately, the motto and its development soon give way to the main formal structure of the movement with a vigorous, slashing chordal theme in the strings and a broader melody in the woodwinds; the motto leads off the development section ever more forcefully (in C major), though the development thereafter continues working out the other themes. Following the recapitulation, Tchaikovsky builds a massive climax using only the rhythm of the motto and harmonic intensification leading to a grand pause. This is a dangerous moment: the pause has misled careless listeners (unaware that Tchaikovsky has not yet returned to the home key) to assume that silence is a signal for applause. But it is, in fact, the signal for the final appearance of the motto, which now returns in a grand apotheosis of marching chords and swirling woodwind figures with a rich counterpoint in the brass instruments. The final strain of the coda is a new statement of the nervously syncopated little tune from the first movement, now ringing out with glorious assurance as a majestic trumpet fanfare in the major key—a triumph of sorts, if only by overstatement.

The suspense and tensions of the earlier movement have been overcome by putting on a bold front. Many commentators have complained that the last movement is, in some respects, a "sell-out," that the musical progress has not really earned the triumphant ending. Brahms was only one of the doubters, and Tchaikovsky—in certain moods, anyway—did not disagree. He knew at heart that he was whistling in the dark —but it is a brave whistle for all that.

—Steven Ledbetter



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WAGNER	Prelude to Act I of *Lohengrin*
MOZART	Concerto in E-flat for two pianos, K.365[316a] Allegro Andante Rondo: Allegro CLAUDE FRANK and LILIAN KALLIR, pianists

INTERMISSION

WAGNER	"Dawn and Rhine Journey" and "Siegfried's Funeral March" from *Götterdämmerung*
WAGNER	Prelude to Act I of *Die Meistersinger von Nürnberg*

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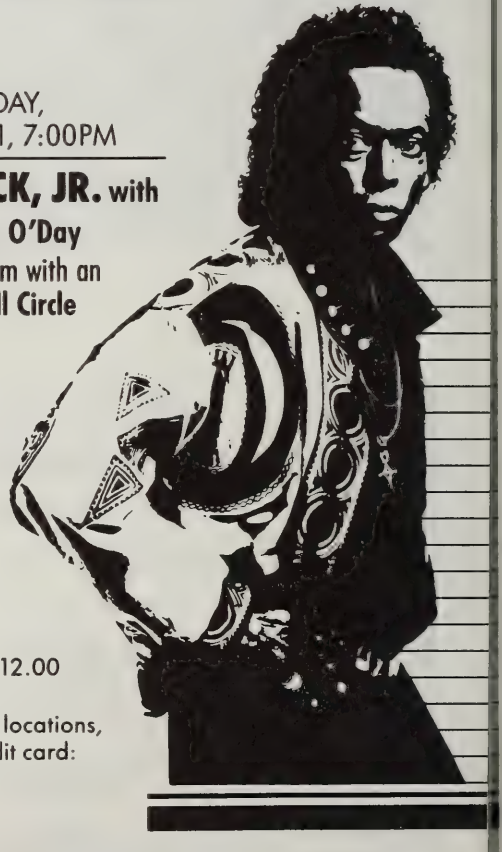


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Richard Wagner
Prelude to Act I of *Lohengrin*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. He composed Lohengrin *between 1846 and 1848, the autograph score being completed on April 28, 1848. The first performance was given in Weimar on August 18, 1850; Franz Liszt conducted. Hans Balatka conducted the first American performance of the Prelude to Act I on December 21, 1858, in Milwaukee. The first American performance of the complete opera was given in New York on April 3, 1871. Georg Henschel led the first BSO performance of the Act I Prelude in 1884. Serge Koussevitzky led the first Berkshire Festival performance in August 1936 and the first Tanglewood performance in 1941. The most recent Tanglewood performance was given by Pierre Monteux in August 1958. The Prelude to Act I is scored for three flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, cymbals, and strings (with violins divided into four solos and four equal sections).*

In 1843, after the success of *Rienzi* and *The Flying Dutchman* in Dresden, Wagner was appointed conductor of the Royal Saxon Court. He remained there until his involvement in the May 1849 insurrection in Dresden resulted in his flight to Switzerland and political exile from Germany. During that exile, in 1850, Franz Liszt—who twenty years later would become Wagner's father-in-law—conducted the premiere of *Lohengrin* in Weimar. Wagner did not see a performance of the opera until May 15, 1861, in Vienna, by which time *Das Rheingold*, *Die Walküre*, much of *Siegfried*, and all of *Tristan und Isolde* had been completed.

In an 1852 essay, Liszt wrote that

> right from his first operas, but especially in *Lohengrin*, Wagner has always mixed a different palette for each of his main characters. The more attentively you study this latest score, the more you realize what an interdependence he has created between his text and his orchestra. Not only has he personified in his melodies the feelings and passions that he has set in train, . . . but it was also his wish that their basic features should be underlined by a corresponding orchestral coloring, and as

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he creates rhythms and melodies to fit the character of the people he portrays, so also he chooses the right kinds of sounds to go with them.

In a nutshell, the story of *Lohengrin* is this: Elsa of Brabant is unjustly accused by the power-hungry Frederick Telramund of murdering her brother, heir to the throne. She is championed by the knight Lohengrin, who appears in a swan-drawn boat to defeat Telramund in combat, but only after first betrothing himself to Elsa with the proviso that she never ask his name or origin. Telramund's evil wife Ortrud goads Elsa's curiosity about the myserious stranger, and, in the final act, Elsa asks the forbidden question. Telramund suddenly appears with four of his henchmen. Lohengrin dispatches him and then, in the final scene, on the banks of the river Scheldt, reveals his identity to the assembled court (he is from the temple of the Holy Grail at Monsalvat), bids Elsa farewell, and prepares to depart. Ortrud steps forward to reveal that the swan, which has now returned to take Lohengrin away, is in fact Elsa's brother Gottfried transformed through a magic spell and that—with Elsa's betrayal of Lohengrin's trust— there is no one to break the spell. Lohengrin prays, a dove hovers above, the swan vanishes, Gottfried appears in its place, Lohengrin departs in the now dove-drawn boat, and Elsa dies in Gottfried's arms.

It is to a reworking of music from the first-act Prelude that Lohengrin reveals his identity in the final scene of the opera. (This sort of musical recapitulation is one way Wagner is able to unify large-scale musical structures; the *Liebestod* from *Tristan und Isolde* and the music recapitulated from Brünnhilde's awakening in Act III of *Siegfried* to accompany Siegfried's death in *Götterdämmerung* are other striking instances of this procedure.) At the beginning of *Lohengrin*, the music of the first-act Prelude represents the Grail itself. In his own programmatic elucidation, Wagner has himself described this musical depiction of the Grail's approach from the sky in a vision, to "pour

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out light like a benediction" upon the beholder, consecrate him to its service, and then rise again "to the ethereal heights . . . having made pure once more the hearts of men by the sacred blessing of the Grail."

Wagner's amazing skill at orchestration is evident right from the start of the Prelude, which begins with violins alone, in a striking configuration that will recur in the closing measures: four solo violins detach themselves from the rest, which are themselves divided into four equal parts. Woodwinds join the texture one-quarter of the way into the piece; the brass and lower strings enter halfway through. But even as tension and volume build, the music remains movingly spiritual. Following the climax, the serenity of the opening is restored.

—Marc Mandel

Wolfgang Amadè Mozart
Concerto in E-flat for two pianos, K.365[316a]

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his concerto for two pianos early in 1779, presumably for performance in Salzburg by himself with his sister Nannerl. Georg Henschel conducted the first Boston Symphony Orchestra performances of this concerto in October 1883, with pianists Mary E. O'Brion and Olga von Radecki. Serge Koussevitzky led the first Tanglewood performance in July 1950, with Pierre Luboschutz and Genia Nemenoff. Christoph Eschenbach led the most recent Tanglewood performance in July 1979, with himself and pianist Justus Frantz as soloists. The orchestra consists of two oboes, two bassoons, two horns, and strings.

In the period just before the completion of the Symphony No. 34 in C, K.338, Mozart was intensely interested in the possibilities of concertos with more than one solo instrument. Much earlier, in 1774, he had written what he called a *Concertone*, a big concerto, for two violins, but in 1778-79 there suddenly appeared a run of six multiple concertos. More precisely, we have three completed works, two that were abandoned partway through, and one puzzle. The completed ones are the rather perfunctory piece for flute and harp, K.297c, the present—and delightful—Concerto for two pianos, and the great *Sinfonia concertante* for violin and viola. K.364[320d]. He also began a concerto in D for piano and violin, K.315f, in November 1778 and a *Sinfonia concertante* in A for violin, viola, and cello, K.320e, in the summer or early fall of 1779. Mozart, alas, abandoned both these more than promising beginnings, not because of dissatisfaction or trouble with them, but because the concerts for which they were intended were canceled. The puzzle, finally, is the *Sinfonia concertante* in E-flat for winds, K.297b, whose genesis cannot be properly established and which some scholars believe to be spurious.

Maria Anna Mozart, whose family nickname was Nannerl, was born in Salzburg on July 30, 1751, which makes this performance of the Double Concerto almost a birthday party for her. Like Wolfgang, she was taught by their father and became an excellent pianist. The two children often performed together, but from 1769 on—Wolfgang was just about to turn thirteen and Nannerl was in her eighteenth year—after a year in Vienna that had included an audience with the Empress Maria Theresia and the Emperor Joseph II, Nannerl was no longer included on the family concert tours. She married into the minor nobility, taught piano as a young woman and again as a

widow, and died in 1829, having spent virtually all of the last sixty years in Salzburg or nearby St. Gilgen.

We don't know for just what occasion Mozart wrote this concerto. We do know that he found it a rewarding piece for his concerts in Vienna, where he played it twice with his pupil Josephine Auernhammer. For these performances he added parts for two clarinets, two trumpets, and timpani, but they do not survive. There are, however, authentic cadenzas, partly in the composer's handwriting, partly in his father's.

Mozart's two Vienna performances of the Double Concerto were in 1781 and 1787. It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik*, of the A major violin sonata, K.526, and of *Don Giovanni*, the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio*, the six quartets dedicated to Haydn, most of his great piano concertos, the *Haffner* and *Linz* symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro*. Among other things.

—Michael Steinberg

Now Artistic Advisor of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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Richard Wagner
"Dawn and Rhine Journey" and "Siegfried's Funeral March" from *Götterdämmerung*
Prelude to Act I of *Die Meistersinger von Nürnberg*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. Götterdämmerung *(*The Twilight of the Gods*) is the fourth part of his tetralogy* Der Ring des Nibelungen *(*The Nibelung's Ring*), which, considering both words and music, took him about three decades to complete; some details of the compositional history are given below. He completed the autograph score of* Götterdämmerung *on November 21, 1874; the first performance, on August 17, 1876, concluded the very first staging of the* Ring. *The orchestra for the two orchestral excerpts to be performed here ("Dawn and Rhine Journey" from the Prologue, and "Siegfried's Funeral March" from Act III) includes three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons, eight horns (four doubling Wagner tubas), three trumpets, bass trumpet, four trombones, tuba, two pairs of timpani, two harps, triangle, cymbals, tenor drum, and strings.*

Wagner composed Die Meistersinger von Nürnberg *(*The Mastersingers of Nuremberg*) between March 1862 and March 5, 1867, completing the orchestral score on October 24, 1867. The opera received its first performance on June 21, 1868, at Munich, Hans von Bülow conducting. The Prelude (which Wagner actually referred to as the opera's "overture" until he wrote out the full score) was written by the third week of April 1862 and had its first performance at a concert in Leipzig under the composer's direction on November 1, 1862, on which occasion it was encored. The first performance of the overture in America was at a Thomas Symphony Soiree in New York's Irving Hall on October 21, 1886. The score of the overture calls for piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, harp, and strings.*

In October 1848, after some years of studying the Teutonic and Norse mythologies and sagas, Richard Wagner produced his essay "The Nibelungen Myth as Scheme for a Drama." Nearly three decades later, in August 1876, *Der Ring des Nibelungen* received its first complete performance, in the theater at Bayreuth that Wagner had built to his own specifications. The history of the *Ring* is long and complicated, the prose sketch for what was originally conceived as a single opera entitled *Siegfrieds Tod* ("Siegfried's Death")—the predecessor to the work we know as *Götterdämmerung* ("Twilight of the Gods")—ultimately being expanded backwards as Wagner deemed it necessary to provide additional background to each successive stage of his epic drama. The prose sketches for *Der junge Siegfried*, *Das Rheingold*, and *Die Walküre* date from the early 1850s, and it was also around this time that Wagner settled on the overall title for his seventeen-hour work: *Der Ring des Nibelungen. Ein Bühnenfestspiel für drei Tage und einen Vorabend* ("The Nibelung's Ring. A Stage-Festival-Play for three days and a preliminary evening"). The musical sketches for *Siegfrieds Tod* date back to 1850, but the four operas of the *Ring* were composed essentially in order over a twenty-year span. *Das Rheingold* was composed between September 1853 and January 1854, the full score being completed in late May that year. The music for *Die Walküre* occupied the composer from June through December 1854, though the full score was not completed until March 1856. From September 1856 until July 1857 Wagner wrote the music for Acts I and II of *Siegfried*, but then, discouraged at the lack of prospects for seeing the *Ring* produced, and probably also because the musical composition itself had become unmanageable for him, Wagner broke off work on the *Ring*, returning to *Siegfried's* final act only twelve years later, having in the meantime composed *Tristan und Isolde* and *Die Meistersinger von Nürnberg* (which he somehow felt would be easier

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to produce!), and having reworked parts of *Tannhäuser* for a production in Paris. Finally, in March 1869, Wagner began the third act of *Siegfried* with a strength, determination, and certainty that would flow unimpeded through the closing pages of *Götterdämmerung*, the full score of which he completed in November 1874.

Perhaps the most important thing the uninitiated listener needs to know about Wagner's music is that, though conceived for the theater, it is essentially symphonic in its treatment of the orchestra. Wagner uses the orchestra to support some of the largest musical structures ever conceived. He does this in two basic ways: through his use of specific *Leitmotifs* (not Wagner's own term!), musical motives or themes that represent not just characters and objects, but even thoughts and attitudes; and through the large-scale repetition or reinterpretation of whole chunks of music, thereby providing significant points of arrival within both the musical structure and the dramatic progress of the story. For example, in the final act of *Götterdämmerung*, Siegfried dies to the same music that has earlier accompanied Brünnhilde's awakening at the end of *Siegfried*; Brünnhilde's "Immolation Scene" at the very end of the *Ring* recapitulates some of the music from the "Norn Scene" with which the Prologue to *Götterdämmerung* begins, and which is heard also in the first act of that opera when the Valkyrie Waltraute recounts to her sister Brünnhilde the unfortunate state of affairs then prevailing with the gods up in Valhalla. Further explication of these details is unnecessary here; indeed, Wagner himself could not conveniently summarize what the *Ring* is actually *about* and, because of changes he made to his text along the way, was ultimately left to suggest that the music itself had to provide the last word. Suffice it to say that the *Ring* is about power, greed, love, gods, humans, society, loyalty, betrayal, hope, and redemption (among various other things that its interpreters have seen fit to catalogue).

In *Das Rheingold*, the prologue to the tetralogy, Alberich, the ruler of a subterranean race called the Nibelungs (Alberich himself is the Nibelung of the cycle's title, "The Nibelung's Ring"), steals the Rhinegold from its resting place in the waters of that river and forges it into a ring intended to bring its wearer ultimate power. When the ring is wrested from him by Wotan, the head god, Alberich lays a curse upon it, precipitating a sequence of events that reaches its climax in *Götterdämmerung*. The Prologue to *Götterdämmerung* begins the morning after the hero Siegfried has awakened the now-mortal Brünnhilde, Wotan's Valkyrie daughter, from a years-long

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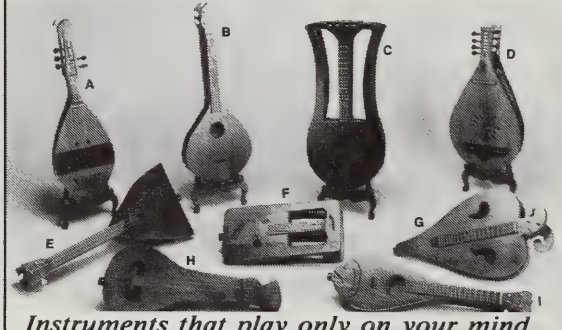
sleep, and the two have acknowledged their love for each other (their rapturous love duet rings down the final curtain of *Siegfried*). By now the ring has come into Siegfried's hands. As mentioned above, the Prologue to *Götterdämmerung* opens with a scene for the three Norns (who are somewhat akin to the Fates of other mythologies), who recount and reinterpret much of what has happened. Then day breaks over the Valkyries' rock in one of the most skillful depictions of dawn ever composed for orchestra. Siegfried and Brünnhilde greet the morning with a passionate duet, following which Siegfried departs by boat in search of further adventures, having now entrusted the ring to Brünnhilde. The concert excerpt **Dawn and Rhine Journey** joins Wagner's orchestral depiction of "Dawn" (which begins with the somber "Fate" motive originally heard much earlier in the cycle) to the glorious climax of the Prologue Duet, which leads directly into the evocative "Rhine Journey."

In Act II of *Götterdämmerung*, convinced that Siegfried has betrayed her (when in fact his memory has been obliterated by a magic potion), Brünnhilde swears vengeance on him and becomes an unwitting participant in a plot to kill him; this vengeance is played out in *Götterdämmerung*'s final act. Stabbed in the back, the only part of his body left unprotected by Brünnhilde's magic spells (since he would never turn his back on an enemy), Siegfried dies with her name on his lips, his memory now having been restored by another potion. His body is borne back to what will be the scene of the *Ring*'s final cataclysm to the dramatic strains of **Siegfried's Funeral March**, which weaves a number of prominent motives—among them "Fate," the broad theme of "Siegfried as Hero" (a transformation of his youthful horn call), and the "Sword"—into a powerful musical tapestry.

* * * * *

Like *Tristan*, the opera that immediately preceded it in Wagner's output, *Die Meistersinger* was written during the years following Wagner's break from his work on the *Ring* (see page 51). By the summer of 1857, hopes for the production of his *Ring*-in-progress were all but gone, and negotiations with his publishers were getting nowhere. There was no regular source of income, he had had no new work staged since the premiere of *Lohengrin* under Liszt at Weimar in 1850, and so it was obviously time for something more likely to be produced than the *Ring*. This he thought he had found in *Tristan und Isolde*. Even when this proved not to be the case, Wagner ex-

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pressed naively similar sentiments as he turned to work on *Die Meistersinger*, assuring the publisher Schott that his next opera would be "light, popular, easy to produce," requiring neither a great tenor nor "a great tragic soprano," and well within the abilities of any small opera company. Once more, Wagner proved himself wrong. *Die Meistersinger von Nürnberg* is one of the longest operas in the repertory (and, like *Tristan*, it is hardly ever performed complete). It requires no fewer than seventeen solo performers, including a leading tenor and leading bass of remarkable stamina, and the ensembles that close the first two acts are among the most complex and difficult ever written.

Considered in a very broad sense as something of a companion-piece to *Tristan*, the other major product of Wagner's break from work on the *Ring*, *Die Meistersinger* reflects not only Wagner's growth as a composer, but also his considerable versatility, his ability to employ contrasting musical vocabularies as called for by contrasting subject matter. The intense chromaticism of *Tristan* is perfectly suited to that work's depiction of heightened longing, both physical and spiritual. *Die Meistersinger*, on the other hand, is full of down-to-earth humanity in its portrayal of characters, situations, and emotions, and this work is written in a prevailingly direct diatonicism, embodied as much in the overture as it is throughout the opera.

Like the overtures to Wagner's earlier operas, *The Flying Dutchman* and *Tannhäuser*, the overture to *Die Meistersinger* is based upon a succession of themes from the opera set out within the context of a self-contained musical structure. In fact, Wagner conceived the principal thematic materials of the overture—albeit with the already completed libretto in mind—before he had set even one word of text, and the music of the overture was finished before extensive work on the music of the opera was under way.

The overture's first section begins with a sturdy C major theme associated in the opera with the guild of the Mastersingers, continuing, after a segment anticipating Walther von Stolzing's prize-song, with the Mastersingers' festive processional, which is extensively developed. The music winds down into a relaxed statement of the prize-song and then leads to a compressed version, for winds, in shorter note-values, of the opening theme of the Mastersingers' guild. In this form the music represents the Masters' apprentices; against this is juxtaposed a staccato string figure connected in the opera with the spectators at the third-act Tournament of Song. An imposing reappearance of the "guild theme" leads to the return of the opening material, but with a difference: in a magical moment signaled by the first triangle stroke in the piece, the three principal themes—those of the guild, the prize-song, and the Mastersingers' processional—are brought together contrapuntally in a musical texture of crystalline clarity and near-Mozartian balance. In the full score of the opera, the overture leads without pause directly into the first scene of Act I. For concert purposes, it ends with the same series of fanfares that closes the opera itself, proclaiming the rightness of music, art, and humanity.

—M.M.

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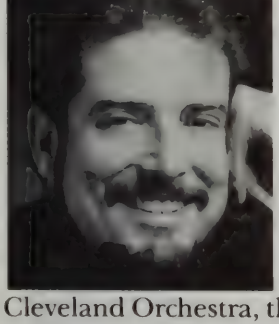
ARTISTS

Valery Gergiev



Valery Gergiev is artistic director and principal conductor of the Kirov Theatre of Leningrad and principal guest conductor of the Rotterdam Philharmonic. His two Boston Symphony concerts this weekend mark his first appearances in America. Also this summer he appears with the Chicago Symphony at the Ravinia Festival, and with the New York Philharmonic. During the 1990-91 season he will appear with the San Francisco Symphony, the Dallas Symphony, the Houston Symphony, the Minnesota Orchestra, and the Toronto Symphony. He will make his United States opera debut with a new production of *War and Peace* at the San Francisco Opera in October 1991. Born in Moscow, Mr. Gergiev studied piano and conducting in Ordzhonikidze; he later studied conducting with Ilya Musin at the Leningrad Conservatory. He won the All-Union Conductors Competition Prize in Moscow while still a student and won the Herbert von Karajan Competition in Berlin at twenty-three. Mr. Gergiev made his debut at the Kirov Theatre in 1978 and was appointed its artistic director and principal conductor in 1988. He became chief conductor of the Armenian State Orchestra in 1981 and held that position for four years. In the Soviet Union he has conducted the Leningrad Philharmonic, the USSR State Orchestra, and the Moscow Radio Symphony at home and on tour. He has also conducted many of Europe's major orchestras and has appeared several times with the Japan Philharmonic. This past spring his debut with the La Scala Philharmonic with soloist Mstislav Rostropovich was televised throughout Europe. In April Mr. Gergiev and the Kirov presented Covent Garden's production of *Boris Godunov*, which had been produced by Andrei Tarkovsky; this was telecast by the BBC live from Leningrad to the United Kingdom. Mr. Gergiev has recorded Rachmaninoff's Piano Concerto No. 2 with Evgeny Kissin, Beethoven's *Emperor* Concerto with Justus Frantz, and Tchaikovsky's Symphony No. 5 for RCA. In July 1989 he signed an exclusive contract with Philips Classics, for which he has recorded Mussorgsky's *Pictures at an Exhibition* and Tchaikovsky's *Francesca da Rimini*, Borodin's First and Second symphonies, and the debut album of Russian baritone Dmitri Hvorostovsky. Future recording projects include Prokofiev's complete *Romeo and Juliet* and Mussorgsky's *Boris Godunov* and *Khovanshchina* with the Kirov Theatre of Leningrad. Other activities with the Kirov include a Tchaikovsky Festival commemorating the 150th anniversary of the composer's birth, and guest appearances throughout Europe for both opera and symphonic performances.

Garrick Ohlsson



Pianist Garrick Ohlsson appears regularly as recitalist and soloist with orchestra throughout the world, from New York's Carnegie Hall to London's Royal Festival Hall, from the Bunka Kaikan in Tokyo to the Teatro Colon in Buenos Aires. During the 1989-90 season Mr. Ohlsson played the world premiere of Tomas Svoboda's Piano Concerto in Charleston, West Virginia, and at the Kennedy Center, and of Henri Lazarof's Tableaux for Piano and Orchestra, which he recorded with the Seattle Symphony. He returned to Festival Hall in London for performances with the Royal Philharmonic and the BBC Wales Orchestra and made return engagements with the Detroit Symphony, the Cleveland Orchestra, the Buffalo Philharmonic, the Czech Philharmonic, and the symphony orchestras of Montreal, New Jersey, Houston, San Francisco, Utah, and Portland, Oregon. Recital appearances took him to Warsaw, Krakow, Prague, Milan, Rome, Florence, Bari, Princeton, and Cornell University. Appearances this summer include Meadow Brook, Caramoor, Mostly Mozart, the Utah Symphony, the Concord Pavilion, the Minnesota Orchestra's Sommerfest, and Switzerland's Lucerne Festival. Mr. Ohlsson's first Arabesque recording, the complete sonatas of Carl Maria von Weber, was nominated as Solo Instrumental Record of the Year by *Ovation* Magazine. His recording of Charles Wuorinen's Third Piano Concerto with Herbert Blomstedt and the San Francisco Symphony on Nonesuch has been critically acclaimed, as has his Grammy-nominated recording on Telarc of the Busoni Piano Concerto with Christoph von Dohnányi and the Cleveland Orchestra. Other recent discs include Shostakovich's Piano Concerto No. 1 and a solo Debussy album, both on Arabesque. He is currently recording the com-

plete piano works of Chopin, also for Arabesque; the first volume, a three-CD set, will be released this fall. Future recording projects include the Dvořák Piano Concerto, Gershwin's *Rhapsody in Blue*, the Brahms Piano Concerto No. 2, and Haydn piano sonatas. Garrick Ohlsson was born in White Plains, New York, where he began studying piano at age eight; he entered the Juilliard School at twelve. Although he had already won first prize at both the 1966 Busoni Competition and the 1968 Montreal Piano Competition, it was his victory at the 1970 Chopin Competition in Warsaw that brought him major international attention. Mr. Ohlsson has performed music of Prokofiev, Beethoven, Mozart, and Brahms with the Boston Symphony Orchestra since his Tanglewood debut in 1971; his most recent appearance was as soloist in the Brahms Piano Concerto No. 1 in August 1982 at Tanglewood, under the direction of Klaus Tennstedt.

Claude Frank



Since his debut with Leonard Bernstein and the New York Philharmonic, pianist Claude Frank has appeared repeatedly with major orchestras, at important festivals, and on university music series. This past season brought the reissue on CD, on the Music and Arts label, of his complete recording of the thirty-two Beethoven sonatas, a milestone in his career. Recent appearances have included the Beethoven Triple Concerto at the Hollywood Bowl, a Carnegie Hall recital with pianist Lilian Kallir, concerts at the Metropolitan Museum of Art, performances at the Mostly Mozart Festival, and recitals with the Emerson String Quartet and with mezzo-soprano Frederica von Stade. Trips abroad have included performances with the Haifa Orchestra in Israel and the BBC Philharmonic in England. Mr. Frank has appeared repeatedly with the great orchestras on five continents. In chamber music, he has performed with such eminent groups as the Guarneri, Juilliard, and Emerson quartets, with chamber ensembles headed by Alexander Schneider, and in four-hand and two-hand piano works with Lilian Kallir. Both Mr. Frank and Ms. Kallir perform regularly at the Marlboro Music Festival in Vermont. Mr. Frank is also renowned as a teacher; he is on the faculty of the Curtis Institute of Music in Philadelphia, he is an adjunct professor at Yale University, he is an artist-in-residence at Kansas University, and he gives master classes at colleges and universities across the country. In addition to the complete set of Beethoven sonatas, he has recorded concertos by Mozart and Beethoven's *Archduke* Trio. Claude Frank lived in Nuremburg until he was twelve, when he joined his father in Brussels; shortly thereafter he went to live in Paris, where he studied at the Paris Conservatoire. The German occupa-



tion forced Mr. Frank to leave for Spain, where he was invited to perform at a party given by the Brazilian ambassador; there he won his first "fee"—a visa to come to the United States, granted by the American Consul, who attended the party. In New York he studied with Artur Schnabel, for whom he had first played in Europe; he also studied composition and conducting at Columbia University. At the Tanglewood Music Center he studied with Serge Koussevitzky. Mr. Frank makes his home in New York with his wife, pianist Lilian Kallir, and their violinist daughter Pamela. Mr. Frank made his Boston Symphony Orchestra debut in 1959 and appeared with the orchestra most recently at Tanglewood in 1972. He and Ms. Kallir performed here earlier this summer on a concert celebrating the fiftieth anniversary of the Tanglewood Music Center.

Lilian Kallir



Pianist Lilian Kallir made her debut at age seventeen with Dimitri Mitropoulos and the New York Philharmonic; since then she has been engaged and reengaged by major orchestras throughout the world, including the Boston Symphony, the Chicago Symphony, the Berlin Philharmonic, the Concertgebouw of Amsterdam, the Leipzig Gewandhaus, the Vienna Symphony, and the Jerusalem Symphony, among others. The long list of distinguished conductors with whom she has appeared includes Giulini, Karajan, Haitink, Leinsdorf, Skrowaczewski, and Jochum. In addition to her coast-to-coast commitments throughout the United States, she tours Europe annually. She is also a favorite at major festivals, including Marlboro, Caramoor, Lincoln Center's Mostly Mozart, and the Mid-Summer Mozart Festival in San Francisco. She has been a guest artist with the Beethoven Society at Lincoln Center for twelve consecutive seasons. A passionate chamber musician, she often collaborates with such eminent groups as the Cleveland, Guarneri, Emerson, Juilliard, and Tokyo string quartets. Ms. Kallir's recent engagements have included appearances with the London Mozart Players, the New York Philharmonic, the National Symphony, the Los Angeles Chamber Orchestra, and the New York Chamber Orchestra, as well as performances in Vienna, Stuttgart, and Berlin, an all-Chopin recital at the Kennedy Center, and a performance at the Metropolitan Museum in New York. Her recent recording on the Sonic Arts label of Mozart's G major concerto, K.453, George Cleve conducting, was nominated for a Grammy award. Austrian-born and American by adoption and training, Lilian Kallir made her "debut" at age four playing the recorder on a radio broadcast; her fee was a ten-crown note which she still possesses—the first memento of a career that has taken her to four continents. At sixteen she won both the National Music League Award and the American Artists Award of the Brooklyn Institute of Arts and Sciences; she made her New York debut a year later. Both Ms. Kallir and her husband, pianist Claude Frank, are alumni of the Tanglewood Music Center; the two were pianists for a performance of Brahms's *Liebeslieder Waltzes* at Tanglewood earlier this month on a concert celebrating the fiftieth anniversary of the Tanglewood Music Center. Ms. Kallir made her first Boston Symphony appearances at Tanglewood in 1966, performing music of Chopin and Schumann; she has also performed music of Mozart and Mendelssohn with the orchestra, and was soloist with the BSO most recently on an east-coast tour in March 1969.

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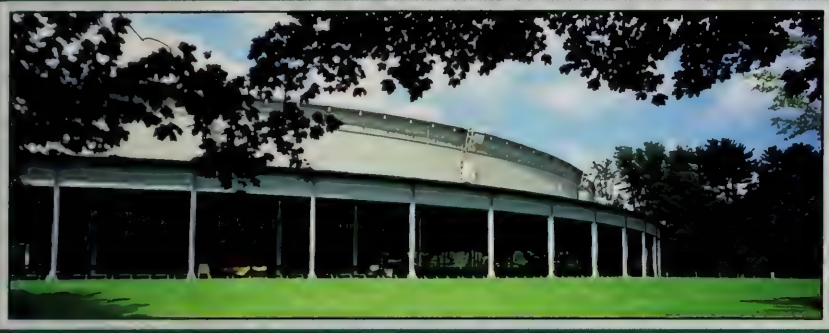
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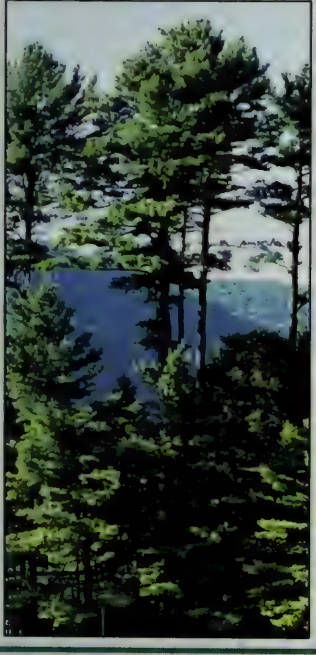


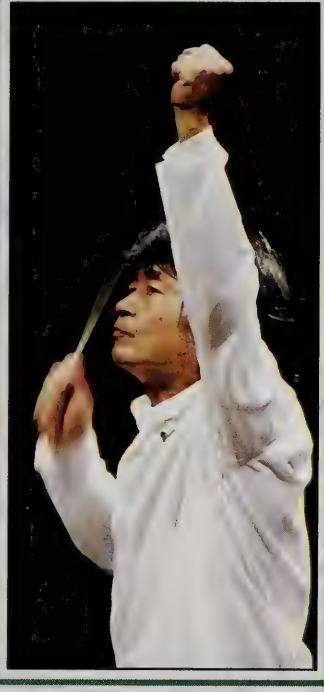


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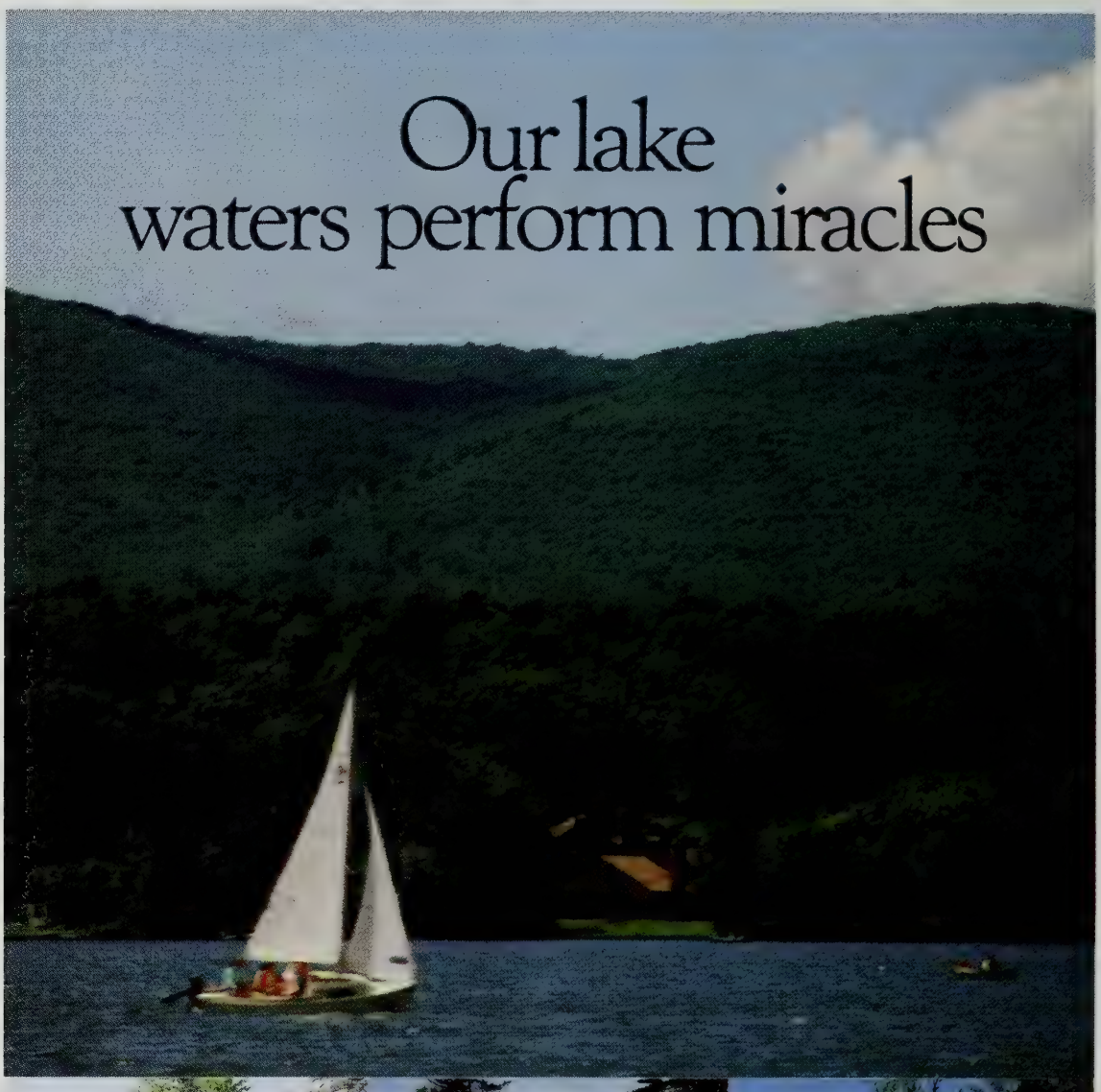








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Michael Barrett
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Jorge Bolet
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Boston Symphony Chamber Players
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Boston University School of Music
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TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further



A 1939 banner advertising that summer's Boston Symphony Tanglewood Festival



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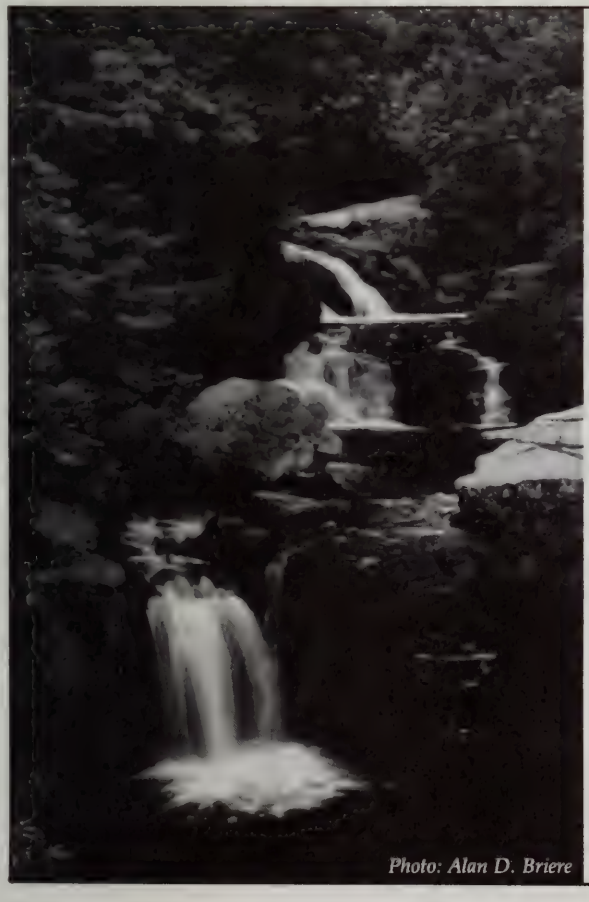
simplifications in Saarinen's plans in order to lower the cost. The building that he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given. It remains, with modifications, to this day, and has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, having become almost a place of pilgrimage to millions of concertgoers. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's former music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Prelude concerts and Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra gives an annual concert, and in recent years a weekend of jazz has been added to close the festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment


Photo: Alan D. Briere

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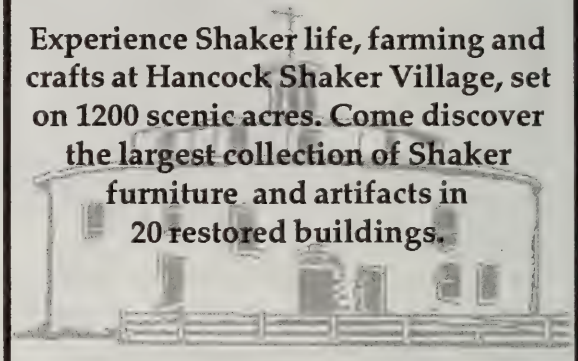
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July 17 - 28
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July 31 - August 11
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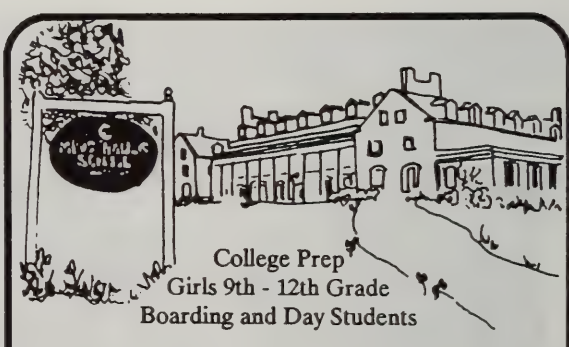
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under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its sixth year under Artistic Director Leon Fleisher, the Tanglewood Music Center is celebrating its first half-century of musical excellence this summer.

The school opened formally on July 8, 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

The emphasis at the Tanglewood Music Center has always been not on sheer *technique,* which students learn with their regular private teachers, but on *making music.* Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music and the orchestral literature with talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Tanglewood Music Center Orchestra performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the TMC faculty and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, assembled for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of this annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Tanglewood Music Center, and that figure is constantly rising. This summer, as part of the Music Center's fiftieth-an-



Seiji Ozawa works with the Tanglewood Music Center Orchestra

Jacob's Pillow

June 23 - September 1

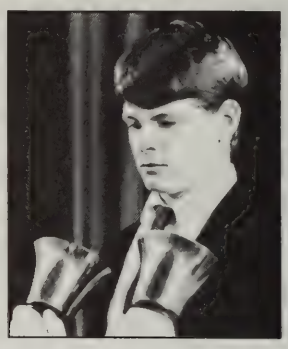
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7/ 31-8/4	**Ballet Chicago**	Hot Lips
8/7-11	**Dayton Contemporary Dance Company**	Muntu Dance Theatre
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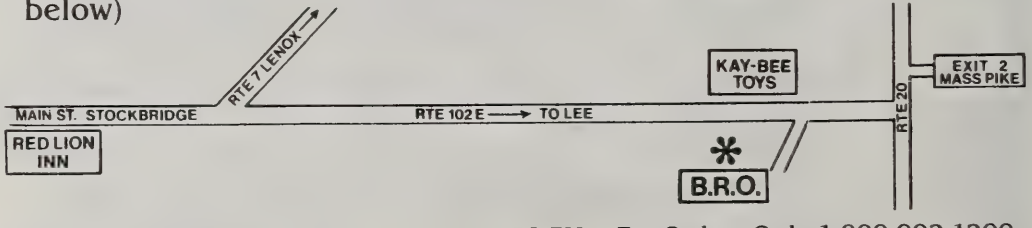
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niversary celebration, Leonard Bernstein will lead the Tanglewood Music Center Orchestra on a tour to Europe in late August and early September, marking the first time the TMC Orchestra will be heard anywhere other than Tanglewood.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with twelve separate programs for performers and composers.

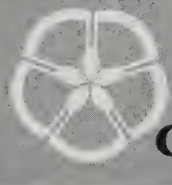
Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, as it approaches its fiftieth anniversary in 1990, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

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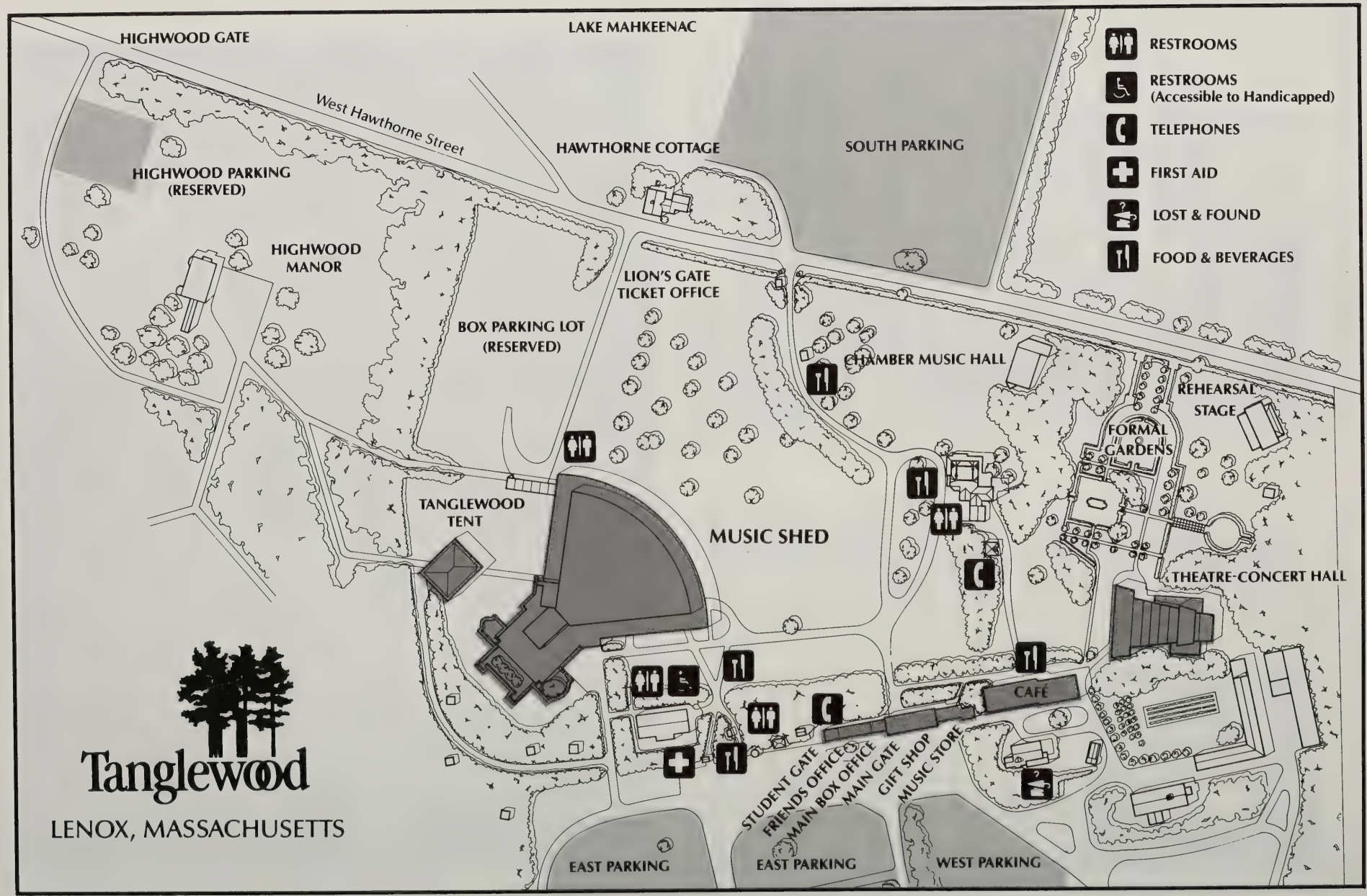
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TANGLEWOOD INFORMATION

PROGRAM INFORMATION for all Tanglewood events may be obtained at the Main Gate and at the Lion Gate, or by calling (413) 637-1940. Daytime box office hours are from 10 a.m. until 6 p.m. Monday through Saturday; hours are extended through intermission for all BSO concert performances. Payment may be made by cash, personal check, or major credit card. To purchase tickets by phone, please call TICKETMASTER at (617) 931-2000 in Boston, or at 1-800-347-0808 in other areas, to charge tickets instantly on a major credit card.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Theatre-Concert Hall are not valid for specially priced events.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend BSO concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent/guardian on the lawn, and that children under the age of five *must* be seated toward the rear of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or the Theatre during concerts. This policy does not extend to Popular Artists concerts or to groups of children. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 266-1492, for special rates.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $9.50 and available at the Tanglewood box office at 9 a.m. on the morning of the rehearsal.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, NEW PEDESTRIAN WALKWAYS have been constructed in the areas of the Main Gate and the West Parking Lot.

PARKING FOR THE PHYSICALLY HANDICAPPED is available; please ask the parking attendants.

THE LOST AND FOUND is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

REST ROOMS AND PAY PHONES may be located on the map opposite. Please note, however, that rest rooms located in the Koussevitzky Music Shed are closed during concerts.

IN CONSIDERATION OF OUR PERFORMING ARTISTS AND PATRONS

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

Please refrain from smoking, eating, or drinking in the Koussevitzky Music Shed. The use of recording equipment at Tanglewood is also prohibited.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

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THE FIRST AID STATION is near the Main Gate. PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate desk.

THE TANGLEWOOD TENT next to the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the Cafe to the right of the Main Gate as you enter and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE adjacent to the Main Gate sells adult and children's leisure clothing, accessories, posters, stationery, and gifts from 10 a.m. to 4 p.m. Monday through Saturday; from 6 p.m. until the grounds close on Friday and Saturday nights; from 7 p.m. on Theatre concert nights; and from 10 a.m. to 6 p.m. on Sunday. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. The Tanglewood Music Store's hours are the same as those for the Glass House.

Concerts of the Boston Symphony Orchestra and the Tanglewood Music Center are funded in part by the National Endowment for the Arts and by the Massachusetts Cultural Council.

Hawthorne Cottage Tanglewood Exhibit

Opposite Tanglewood's Lion Gate on West Hawthorne Street stands the Hawthorne Cottage, a replica of the original house—the "Red Cottage"—where Nathaniel Hawthorne lived on the Tappan family estate in the Berkshires in 1850 and 1851. There Hawthorne wrote part of *The House of the Seven Gables* and two children's books, *A Wonder-book for Boys and Girls* and *Tanglewood Tales*. Hawthorne himself coined the name "Tanglewood" for the latter collection of children's stories; pleased by the literary distinction bestowed upon their property, the Tappan family subsequently adopted that name for their estate house.

Rebuilt by the National Federation of Music Clubs, the Hawthorne Cottage now houses a collection of memorabilia connected with Tanglewood's history. A joint project of the Tanglewood Music Center Alumni Association and the Boston Symphony Association of Volunteers, the exhibit is open to the public throughout the summer:

Tuesday through Thursday from 10 a.m. to 4 p.m.
Friday and Saturday from 10 a.m. to 7 p.m.
Sunday from 11 a.m. to 2 p.m.

SEIJI OZAWA



Now in his seventeenth year as music director of the Boston Symphony Orchestra, Seiji Ozawa was named the BSO's thirteenth music director in 1973, following a year as music adviser. His many tours with the orchestra in Europe, Japan, and throughout the United States have included the BSO's first tour devoted exclusively to appearances at the major European music festivals, in 1979; four visits to Japan; and, to celebrate the orchestra's centennial in 1981, a fourteen-city American tour and an international tour to Japan, France, Germany, Austria, and England. In March 1979 Mr. Ozawa and the Boston Symphony Orchestra made an historic visit to China for a significant musical exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances, becoming the first American performing ensemble to visit China since the establishment of diplomatic relations. In December 1988 he and the orchestra gave eleven concerts during a two-week tour to England, the Netherlands, France, Germany, Austria, and Belgium. In December 1989 Mr. Ozawa and the orchestra traveled to Japan for the fourth time, on a tour that also included the orchestra's first concerts in Hong Kong.

Mr. Ozawa's recent recordings for Philips with the Boston Symphony Orchestra include Richard Strauss's *Elektra*, recorded during concert performances at Symphony Hall in Boston with Hildegard Behrens in the title role; and Mahler's First, Second (*Resurrection*), and Fourth symphonies, part of a continuing Mahler cycle on Philips that also includes the Symphony No. 8 (*Symphony of a Thousand*). Mahler's Seventh and Ninth symphonies, and his *Kindertotenlieder*, with Jessye Norman, have been recorded for future release. Mr. Ozawa's recent recordings with the Boston Symphony Orchestra for Deutsche Grammophon include Poulenc's *Gloria* and *Stabat Mater* with Kathleen Battle and the Tanglewood Festival Chorus, the two Liszt piano concertos and *Totentanz* with Krystian Zimerman, an album of music by Gabriel Fauré, and "Gaîté parisienne," an album of music by Offenbach, Gounod, Chabrier, and Thomas. Other Deutsche Grammophon releases include Prokofiev's complete *Romeo and Juliet*, Berlioz's *Roméo et Juliette* and *Damnation of Faust*, and, with Itzhak Perlman, an award-winning album of the Berg and Stravinsky violin concertos. Also available are Schoenberg's *Gurrelieder*, on Philips; the complete Beethoven piano concertos with Rudolf Serkin, on Telarc; the Dvořák Cello Concerto with Mstislav Rostropovich and Tchaikovsky's *Pathétique* Symphony, on Erato; Strauss's *Don Quixote* and the Schoenberg/Monn Cello Concerto with Yo-Yo Ma, the Mendelssohn Violin Concerto with Isaac Stern, and Berlioz's *Les Nuits d'été* with Frederica von Stade, on Sony Classical/CBS Masterworks; and Stravinsky's *Firebird*, on EMI/Angel.

In addition to his work with the Boston Symphony, Mr. Ozawa pursues an active international career, appearing regularly with the Berlin Philharmonic, the London Symphony, France's Orchestre National, the Vienna Philharmonic, and the New Japan Philharmonic. Recent appearances conducting opera have included La Scala, the Vienna Staatsoper, and the Paris Opera; he has also conducted at

Salzburg and Covent Garden. In 1983, at the Paris Opera, he conducted the world premiere of Olivier Messiaen's *St. Francis of Assisi*. Besides his Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony Orchestra, the London Philharmonic, the Philharmonia of London, the Orchestre National, the Orchestre de Paris, the San Francisco Symphony, and the Toronto Symphony, among others. His recording of *Carmen* with Jessye Norman and the Orchestre National was released last summer by Philips. Deutsche Grammophon has recently released his recording of Offenbach's *Tales of Hoffmann*, with Plácido Domingo.

Born in 1935 in Shenyang, China, to Japanese parents, Seiji Ozawa studied Western music as a child and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France, and was invited to Tanglewood by Charles Munch, then music director of the Boston Symphony Orchestra and a judge at the competition. In 1960 he won the Tanglewood Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein. He accompanied Mr. Bernstein on the New York Philharmonic's 1961 tour of Japan and was made an assistant conductor of that orchestra for the 1961-62 season. In January 1962 he made his first professional concert appearance in North America, with the San Francisco Symphony. Mr. Ozawa was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony Orchestra from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music advisor. He conducted the Boston Symphony Orchestra for the first time at Tanglewood, in 1964, and made his first Symphony Hall appearance with the orchestra in 1968. In 1970 he was named an artistic director of the Tanglewood Festival.

Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts. He has won an Emmy award for the Boston Symphony Orchestra's "Evening at Symphony" PBS television series.





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Raymond Sird

Ikuko Mizuno (TMC '66)

Amnon Levy

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Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair

Ronald Knudsen (TMC '58)
Edgar and Shirley Grossman chair

Joseph McGauley (TMC '74-'75)

Leonard Moss

*Harvey Seigel (TMC '48)

*Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz (TMC '72)

*Nancy Bracken

*Jennie Shames (TMC '76)

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

§Joseph Conte

Violas

Burton Fine (TMC '50)
Charles S. Dana chair

Patricia McCarty (TMC '75)
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison

Robert Barnes

Jerome Lipson (TMC '40-'42)

Joseph Pietropaolo (TMC '54-'55)

Michael Zaretsky (TMC '73)

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Betty Benthin

*Mark Ludwig

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‡*On sabbatical leave*

§*Substituting, Tanglewood 1990*





*Roberto Diaz (TMC '80-'81)
*Rachel Fagerburg (TMC '80)

Cellos
Jules Eskin (TMC '47-'48)
Philip R. Allen chair
Martha Babcock (TMC '72)
Vernon and Marion Alden chair
Sato Knudsen (TMC '76)
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley (TMC '41-'42)
Luis Leguía
Robert Bradford Newman chair
Carol Procter (TMC '65)
Lillian and Nathan R. Miller chair
*Ronald Feldman
*Jerome Patterson (TMC '63)
*Jonathan Miller (TMC '64-'65)

Basses
Edwin Barker (TMC '75)
Harold D. Hodgkinson chair
Lawrence Wolfe (TMC '67-'69)
Maria Nistazos Stata chair, fully funded in perpetuity
Joseph Hearne
Bela Wurtzler
John Salkowski
‡Robert Olson
*James Orleans (TMC '81-'82)
*Todd Seeber (TMC '83-'84)
*John Stovall (TMC '81-'82)

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith (TMC '72-'73)
Myra and Robert Kraft chair
Leone Buyse
Marian Gray Lewis chair

Piccolo
Lois Schaefer (TMC '46-'47)
Evelyn and C. Charles Marran chair

Oboes
Alfred Genovese
Mildred B. Remis chair
Wayne Rapier

English Horn
Laurence Thorstenberg
Beranek chair, fully funded in perpetuity

Clarinets
Harold Wright
Ann S.M. Banks chair
Thomas Martin
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair

Bassoons
Richard Svoboda
Edward A. Taft chair
Roland Small (TMC '52)
Richard Ranti (TMC '82)

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring (TMC '79)
Margaret Andersen Congleton chair
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey (TMC '49-'52)
Jonathan Menkis

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Peter Chapman
(TMC '64, '66-'67)
Ford H. Cooper chair
Timothy Morrison (TMC '77)
Steven Emery

Trombones
Ronald Barron
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter (TMC '73-'74)

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth (TMC '50)
Sylvia Shippen Wells chair

Percussion
Charles Smith
Peter and Anne Brooke chair
Arthur Press
Assistant Timpanist
Peter Andrew Lurie chair
Thomas Gauger (TMC '57)
Frank Epstein (TMC '62, '66-'67)

Harps
Ann Hobson Pilot
Willona Henderson Sinclair chair
Sarah Schuster Ericsson
(TMC '79)

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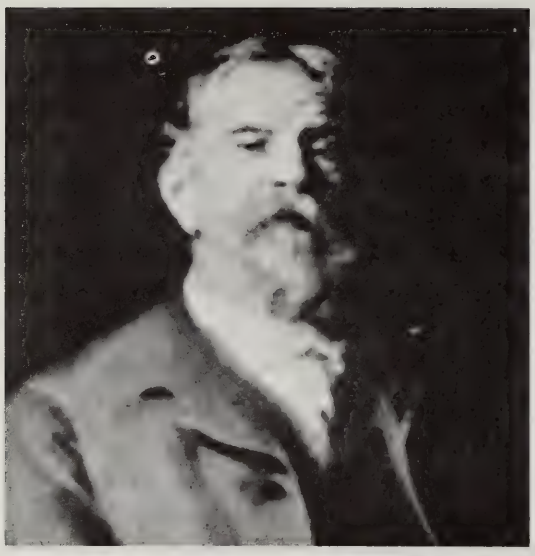
A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 109th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, and China, and it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the most important music festivals in the world; it helps to develop the audience of the future through the Boston Symphony Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists, the Tanglewood Music Center, which celebrates its fiftieth anniversary this summer. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players—the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players—and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October, the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was



The first "photo": an 1882 collage of the BSO under Georg Henschel



Henry Lee Higginson



Georg Henschel

succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony Orchestra concerts began during Koussevitzky's



Karl Muck



Pierre Monteux



Serge Koussevitzky

years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

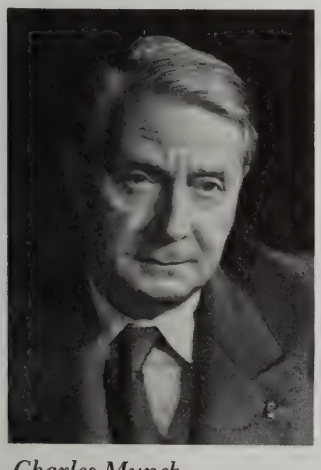
In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded.

William Steinberg succeeded Leinsdorf in 1969. He conducted numerous premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Tanglewood Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now completing his seventeenth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and he has reaffirmed the orchestra's commitment to new music through several commissioning programs, including one that marked the BSO's centennial in 1981. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels.

Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



Charles Munch

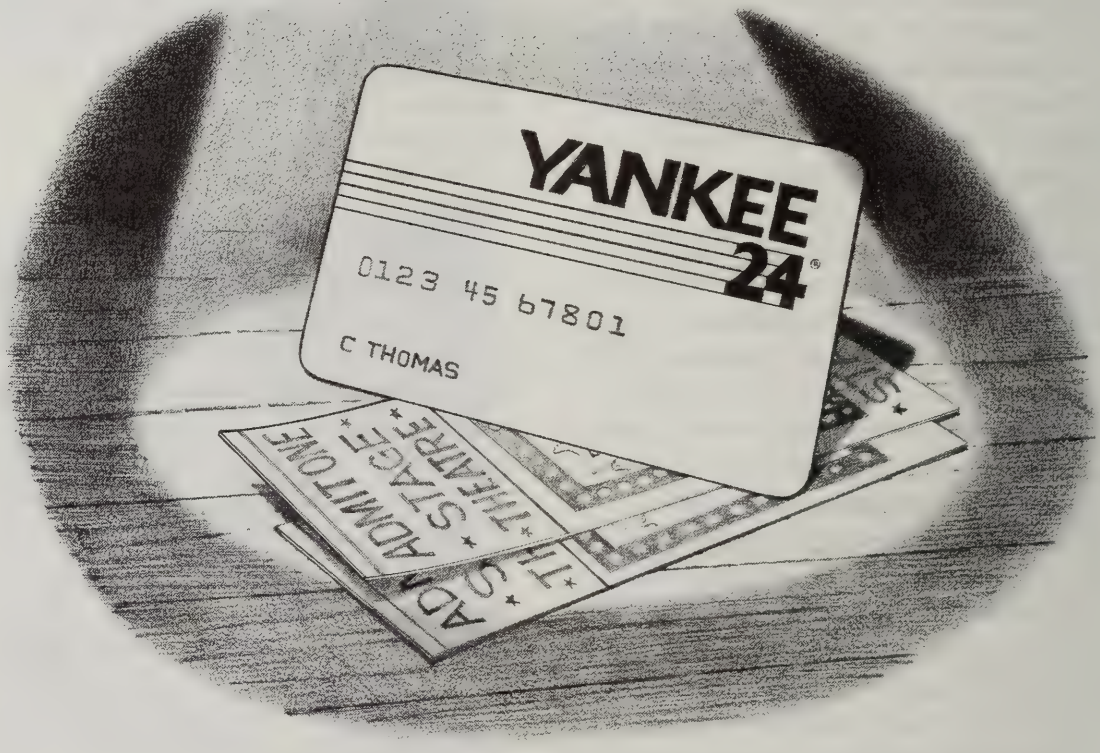


Erich Leinsdorf



William Steinberg

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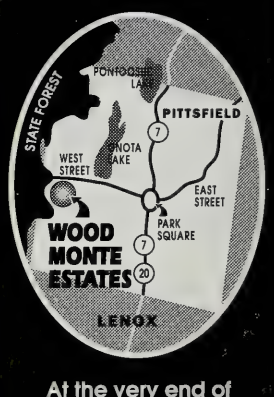
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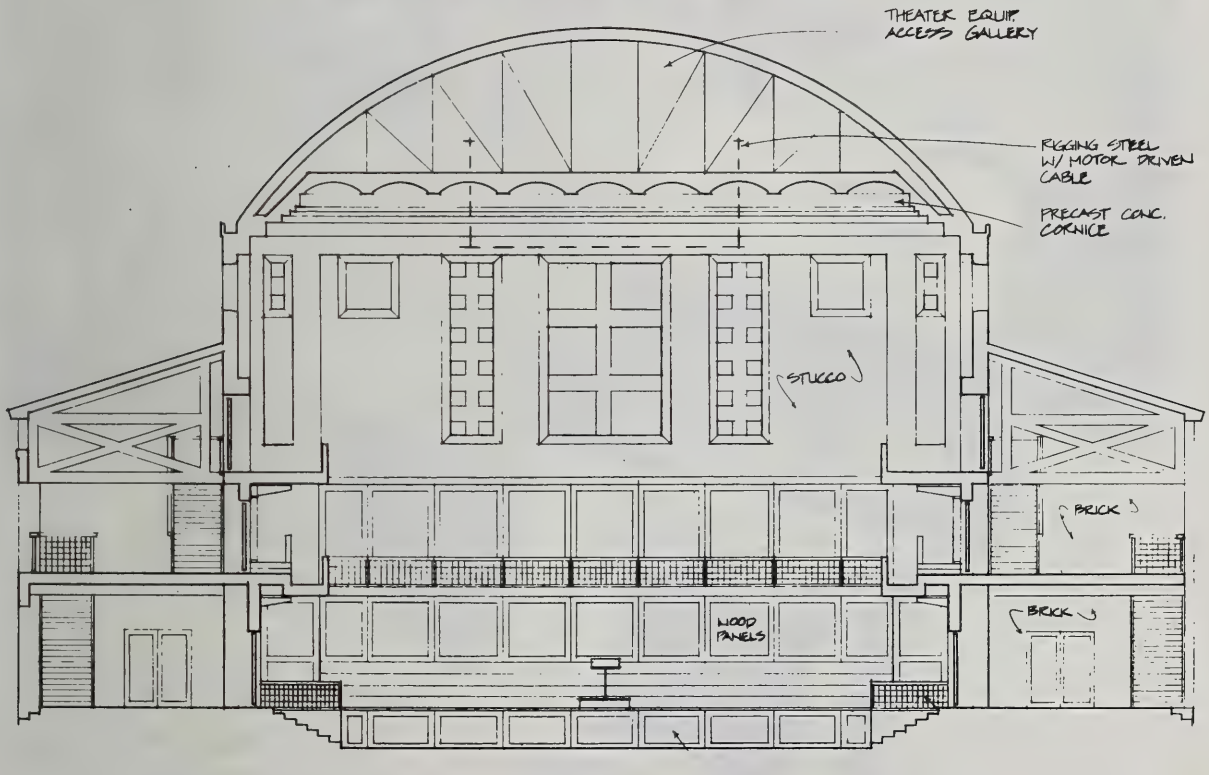
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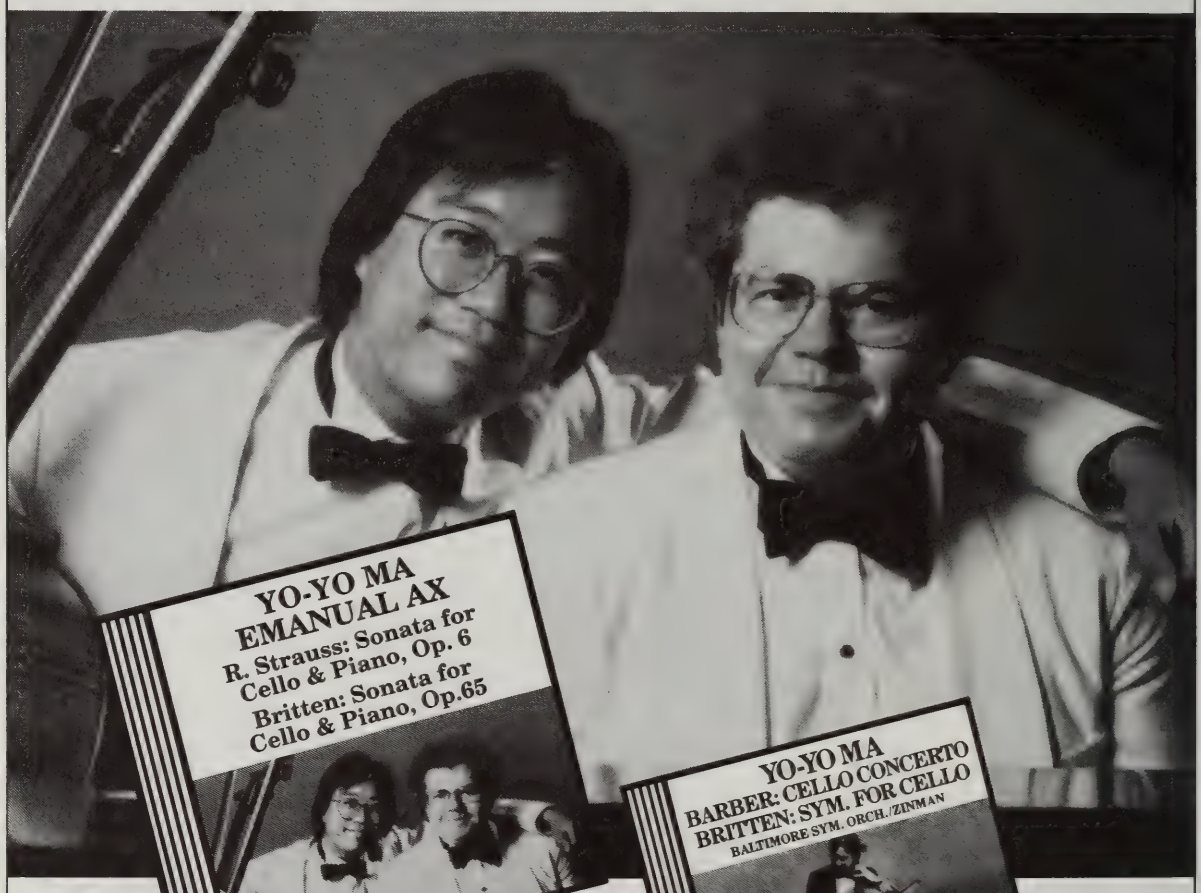
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- Andante grave
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- Allegro ma non troppo

BOLCOM — Sonata for Violoncello and Piano
- Allegro inquieto
- Adagio semplice
- Allegro assai

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BRAHMS — Trio in A minor for clarinet, cello, and piano, Opus 114
- Allegro
- Adagio
- Andante grazioso
- Allegro

Emanuel Ax plays the Steinway piano.

Notes

Serge Prokofiev sketched his cello sonata in the fall of 1847, but only completed it two years later, with the assistance of Mstislav Rostropovich, who premiered the work, in editing the solo part. Prokofiev's last five years were marked by a steadily weakening physical condition, which was certainly not improved by the violent denunciation his work had suffered in 1948, when the leading Soviet composers (including also Shostakovich and Kabalevsky) were attacked for ill-defined artistic crimes against the state. Under the circumstances, it is a wonder he could compose at all. Deeply disillusioned

at the refusal of the authorities to mount his last ballet, *The Stone Flower*, he turned mostly to smaller pieces, often of lyrical character. The work with Rostropovich on this sonata, though, sparked a revival of interest in the cello, and before his death he had rewritten an old, discarded cello concerto as the Cello-Symphony, and had started two other substantial works for cello (though neither was, in the end, brought to completion). The cello sonata is in three movements whose tempos are inversions of the normal fast-slow-fast character. A lyrical quality predominates, and, although the principal Soviet writer on Prokofiev claims to find much of the music "lighthearted and gay," many listeners will observe a dark somberness to much of the music that is not driven away by the flashes of Prokofievan wit.

For many years **William Bolcom** has been best-known to the general public as a performer. He played a major role in the rediscovery of ragtime and made some of the finest recordings of classic piano rags. He tours regularly as the accompanist to his wife, mezzo-soprano Joan Morris, giving lively performances of the great songs of the American musical theater from the height of vaudeville in the "Gay Nineties" through World War II; recently they have included more contemporary cabaret songs in their repertory as well. But a spate of performances of new works, to some degree sparked by his winning the 1988 Pulitzer Prize for composition for his Twelve New Etudes for solo piano, has finally brought to the attention of the musical public the central fact that he is, primarily, a composer.

Born in Seattle in 1938, Bolcom entered the University of Washington at the age of eleven to study composition with John Verrall and George McKay. Later he studied extensively with Darius Milhaud, both in California and in Paris. In 1964 he received the first Doctor of Musical Arts degree to be granted by Stanford University. Among other honors, he has received two Guggenheim fellowships, a Koussevitzky Founda-

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tion grant, and an award from the American Academy of Arts and Letters. Such a recital of academic and professional accomplishments would seem to fit a composer destined to take his place in the groves of academe, turning out ivory tower works at a genteel pace. And though he has found academic positions (since 1973 he has been on the composition faculty of the School of Music of the University of Michigan), Bolcom's musical life has engaged him in a wide array of musical activities and the creation of works ranging from cabaret songs and exquisite piano rags in the modern vein to symphonic works. His new work celebrating the fiftieth anniversary of the Tanglewood Music Center, where he was a Fellow in Composition in 1966, will receive its world premiere on this Saturday night's Boston Symphony concert at Tanglewood; commissioned by the Boston Symphony Orchestra, it is called *MCMXC Tanglewood*. His Sonata for Violoncello and Piano was commissioned by a group of American concert presenters—the Bank of Boston Celebrity Series, the Great Performers Series of Lincoln Center, the Washington Performing Arts Society, the University Musical Society of the University of Michigan, the Society for the Performing Arts, Houston, and the UCLA Center for the Performing Arts, Los Angeles—specifically for Yo-Yo Ma and Emanuel Ax, who gave the first performance in Boston on a Bank of Boston Celebrity Series concert at Symphony Hall this past May 3. For that event, the composer provided the following note, dated January 22, 1990.

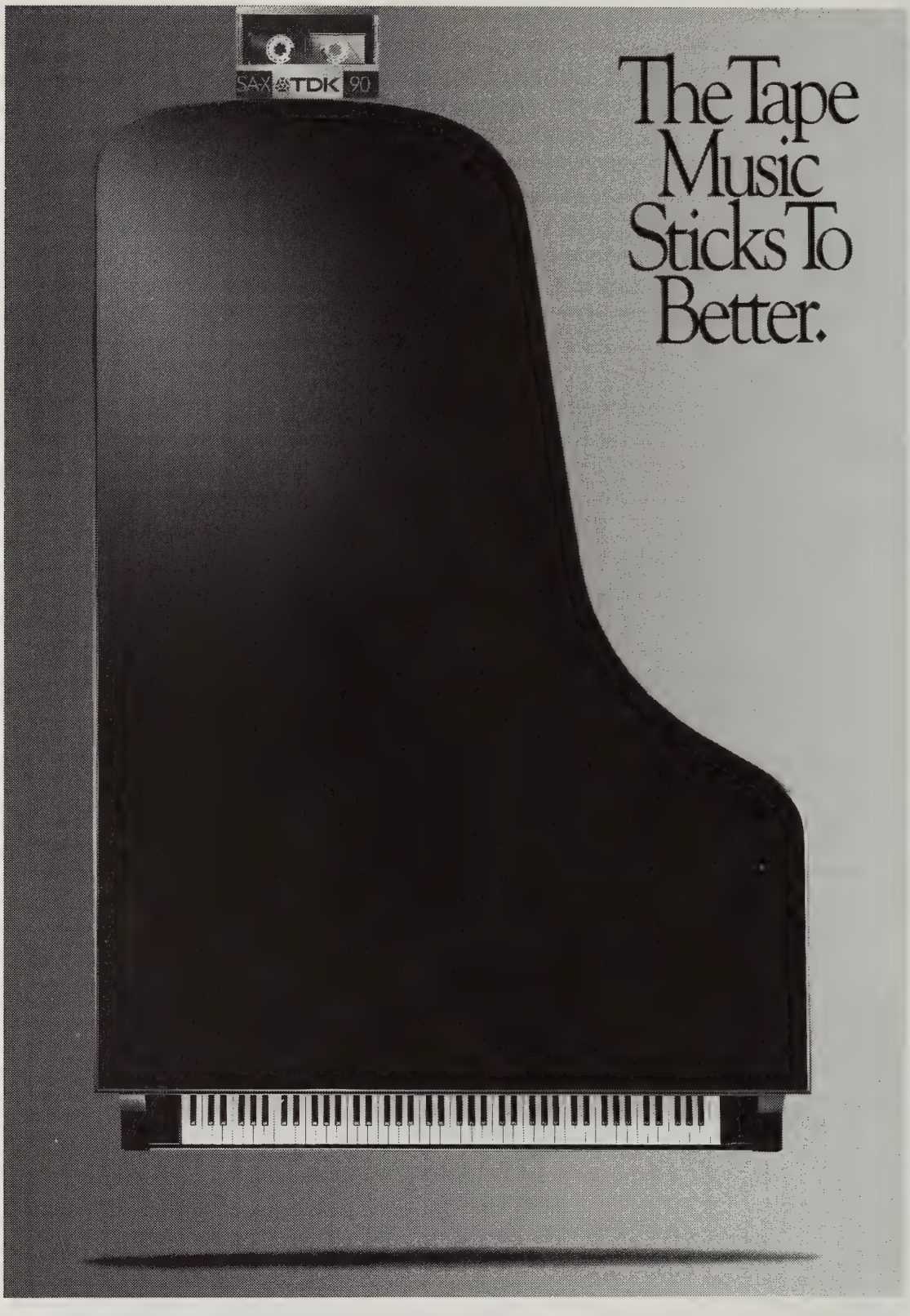
> This sonata, written for and dedicated to the duo of Yo-Yo Ma, cellist, and Emanuel Ax, pianist, is firmly based on Classical and Romantic models; Schubert and Brahms were very much on my mind while writing it. Why, in 1989, write another sonata in the 19th-century mold? I suppose because it's what I heard the duo performing in my inner ear.
>
> Nowadays there seems to be conflict about whether using classical forms, "functional" harmony, and whatnot denotes some sort of political decision on the composer's part. To the implied question, "Does this piece mean I'm committed to facing toward the past rather than looking to the future?" I have always answered, "Not necessarily; it all depends on the *idea* of the piece." This sonata showed its own climate, mood, and meaning to me as it unfolded, and to go against my—or the piece's—instinct for the sake of some artistic self-identification stamp seemed anathema. Not that there isn't piquant 20th-century harmony throughout this work, or greater compression than the earlier masters deemed necessary (despite the repeated exposition in the first movement). But this sonata embraces earlier

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models without hesitation; it revels in the interplay between older music and modern sensibility, exactly as does the Ax-Ma duo, in my estimation.

I have jokingly told the duo not to program this piece with the Brahms E minor sonata because the opening two cello notes of both sonatas are identical—but the mood and weight of my sonata's first movement, particularly, recalls Schubert to me more than Brahms. As with classical models, the opening material gives way to a second group of themes in the relative major, followed by a development and recapitulation. The second movement, Adagio semplice, is the central movement in every sense of the word. Its juxtaposition of a peaceful E major theme and intervening, conflicting material is the dramatic heart of the sonata. Despite the E minor main key of the sonata, I feel it to recall the short A minor early piano sonatas of Schubert; unlike the famous late ones, these sonatas are terse and tragic in mood, with short last movements. The short final rondo, Allegro assai, is full of storm and stress, recalling the "midnight-rider" last movements of the early romantic era.

Brahms hinted to his publisher, when sending him the string quintet in G, Opus 111, that no further works were to be expected from his pen. He did not actually go so far as to say that he was written out, but the implication was clear nonetheless. That he continued to compose is largely due to the artistry of a single clarinetist, Richard Mühlfeld, whom Brahms had heard play during March 1891 while visiting the ducal court of Meiningen. As if to repay Mühlfeld for his unexpected role as muse, Brahms wrote no fewer than four major works featuring the clarinet, permanent and welcome expansions of the repertory for that instrument. The first of these was the present trio, followed in close succession by the Opus 115 quintet for clarinet and strings and soon after by the two clarinet-and-piano sonatas of Opus 120.

Brahms wrote the trio during the summer of 1891, but he was not ready to release it to the world before hearing the reaction of his friend Eusebius Mandyczewski. He sent the score off to Mandyczewski in July, and when the reply came back marveling at the blending of the clarinet and cello ("It is as though the instruments were in love with each other"), Brahms confessed that he was, in fact, composing again and that the trio was "twin to a far greater folly." He was referring to the Clarinet Quintet, which was also completed the same summer. Mühlfeld naturally played both works at their first performance, which took place at a Berlin concert in December.

It is a curious coincidence that the Opus 114 trio is in the same key as the Double Concerto for violin and cello, Opus 102, a fairly recent work that also pitted the cello against a higher instrument. The trio, though, is far more elegiac than the impetuous concerto, and the heavy emphasis on the minor mode almost throughout the first movement underlines the autumnal quality of the score. The second movement is a fantasy of richly elaborated lines, whether in delicate dialogue or impassioned octaves. From the very first notes its bright D major lends a welcome warmth. The third movement has, in place of a scherzo, a graceful and delicate A major waltz akin to some of the more pensive sections of the *Liebeslieder* sets. The finale returns to the minor mode to end the trio in a typically Brahmsian alternation of 2/4 and 6/8 meters with energy and drive.

—Steven Ledbetter

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MICHAEL ZARETSKY, viola
JONATHAN MILLER, cello
FENWICK SMITH, flute
RANDALL HODGKINSON, piano

MOZART — Quartet in C for flute, violin, viola, and cello, K.285b
- Allegro
- Andantino

BRAHMS — Quartet No. 3 in C minor for piano, violin, viola, and cello, Opus 60
- Allegro non troppo
- Scherzo: Allegro
- Andante
- Finale: Allegro comodo

Baldwin piano

Notes

When **Mozart** was in Mannheim in the winter of 1777-78, he met a wealthy Dutchman whom he identifies in his letters as "DeJean," though this is almost certainly a corruption of "Dejong." Dejong was an amateur flutist, and he commissioned from Mozart a set of six quartets for flute and strings, as well as three flute concertos. Mozart needed the money that the commission would bring in, but his attention was distracted by a passionate attachment to a brilliant young singer, Aloysia Weber. In fact the young man suggested to his father in a letter that he might marry Aloysia, then go off to Italy with her and spend the rest of his life managing her career. Who can be surprised that Papa Leopold would have none of that! He ordered Wolfgang to finish the commissioned works and get on to Paris, where he stood some chance of making his fortune. But still Mozart dallied. His excuse to his father was that he really couldn't compose music easily for an instrument he disliked, but this was patently a way of avoiding the confession that he was in fact spending all his time with Aloysia Weber.

In the end, he completed only three of the six quartets and two of the three concertos, and even these works involved the ruse of adapting some of their material from other compositions. Mozart had to accept a reduced payment for the material he provided, and the pieces in question have suffered from something of a bad press ever since. Yet they are works of considerable charm, gracefully written for the featured instrument. The C major quartet—the last of the three—has only two movements, and the second of these is an arrangement from Mozart's wind serenade in B-flat, K.361[370a]. Possibly Mozart wrote the first movement while in Mannheim in 1778, but the second movement has to date from a later time—the wind serenade on which it is based was not composed before 1781! It is even likely that it was prepared by someone other than Mozart, simply to provide a second movement for the quartet.

Although the C minor piano quartet was not published until 1875, **Brahms** had composed—two decades earlier—a movement in C-sharp minor that contains the essential musical ideas of the later work's opening movement. The first version was tried out privately in November 1856 with an ensemble including Joseph Joachim, who, in a letter that he sent to Brahms the following week, suggested several changes,

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but nothing more seems to have come of the work at that time. In any case, Brahms was not yet prepared to publish it, and when he did return to the quartet nearly two decades later, the finished product took a quite different form. The changes are hard to document precisely, since the composer, following his usual custom, destroyed the score of the early version; but it is clear that the last two movements were composed in the winter of 1873-74 (Brahms indicated as much in a manuscript catalogue of his works), while the first two movements are listed as having been composed "earlier."

The dark turmoil of the opening movement hints at the emotional pressure under which Brahms composed the early version during the terrible last days of his friend Robert Schumann or immediately after Schumann's death. The intensely personal character of the music is also indicated by the composer's comment in a letter transmitting the early version to Theodor Billroth: "This quartet is only communicated as a curiosity, say as an illustration to the last chapter of the man with the Blue Jacket and Yellow Vest." The reference is to the despairing young man in Goethe's *The Sorrows of Young Werther*, in the last chapter of which Werther commits suicide. Whether or not Brahms himself ever seriously contemplated taking his own life, he seems to have found this music too personal for immediate publication, too openly revealing of his hopeless love for Clara Schumann. But distance in time gave him enough objectivity to rework it into the final form.

In the final version of 1875, the fiercely energetic opening movement features a downward-tending motive in the string evoking a tragic power. The only moments of relative calm come in the treatment of the second theme; its major-key melody generates some immediate variations within the context of the sonata structure, but it cannot overcome the mood of the main theme. The scherzo is a kind of pendant to the Allegro, continuing in the same key with the same kind of ferocity.

The Andante, in the surprisingly bright key of E major, was once believed to have been part of the original version of the score and thus probably to represent an avowal of the composer's love for Clara. But Brahms's catalogue and Clara's own response to the music after she had first heard it in 1875 make it clear that this movement was new. It has long been regarded as one of the highest peaks of Brahmsian melodic writing. The finale is virtually a *perpetuo moto*, the ending of which, despite the major key and *tranquillo* marking, does not entirely banish the memory of things past. Perhaps the finest tribute to the composer's constructive powers in this quartet came from Clara Schumann in 1875: "He had already written the first two movement earlier . . . and now the last two are also entirely works of genius: an intensification right up to the end that fairly takes your breath away. It is strange how the mood remains unified, despite the quite different dates of the various movements."

—Steven Ledbetter

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CHRISTOPH ESCHENBACH conducting

BERLIOZ — Overture to *Benvenuto Cellini*

TCHAIKOVSKY — Variations on a Rococo Theme, Opus 33, for cello and orchestra

STEVEN ISSERLIS

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MAHLER — Symphony No. 1 in D

Langsam. Schleppend
[Slow. Dragging]

Kräftig bewegt, doch nicht zu schnell;
[With powerful motion, but not too fast]

Trio: Recht gemächlich
[Pretty easygoing]

Feierlich und gemessen, ohne zu schleppen
[Solemn and measured, without dragging]

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[With tempestuous motion]

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NOTES

Hector Berlioz
Overture to *Benvenuto Cellini*

Louis-Hector Berlioz was born at La Côte-St.-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his opera Benvenuto Cellini *between the years 1834 and 1837; the work was first performed at the Paris Opéra on September 10, 1838. Theodore Thomas led the Brooklyn Philharmonic in the first American performance of the overture at the Brooklyn Academy of Music on November 9, 1867; Thomas's own orchestra gave the first Boston performance in the Music Hall on April 28, 1885. Wilhelm Gericke introduced the overture to Boston Symphony audiences in April 1888. Serge Koussevitzky gave the first Tanglewood performance on August 3, 1940, and Joseph Silverstein the most recent, on August 26, 1978. The overture calls for two flutes (second doubling piccolo), two oboes, two clarinets, four bassoons, four horns, four trumpets, two cornets, three trombones and ophicleide (here played by the tuba), timpani, bass drum, cymbals, triangle, and strings.*

Berlioz poured heart and soul into his first produced opera, *Benvenuto Cellini*. He had brought the subject back with him from Italy, where he had gone as a winner of the *prix de Rome*, and he persuaded Léon de Wailly and Auguste Barbier to write a libretto for him. At first the work was intended as an *opéra comique*, which meant that it would have spoken dialogue and a somewhat light tone; but the first libretto was refused, and the authors recast it in more elevated form so that Berlioz could submit it to the Opéra. As Berlioz remarked in his delightful memoirs:

> The result, even according to our mutual friends, lacked the essential ingredients of what is known as a well-constructed drama, but I liked it, and I still do not see in what way it is worse than many that are performed daily. The then director of the Opéra, Duponchel, regarded me as a kind of lunatic whose music was a conglomeration of absurdities, beyond human redemption; but . . . he consented to listen to a reading of the libretto of *Benvenuto* and appeared to like it, for he went about saying that he was putting on the opera not because of the music, which he knew would be preposterous, but because of the book, which he found charming.

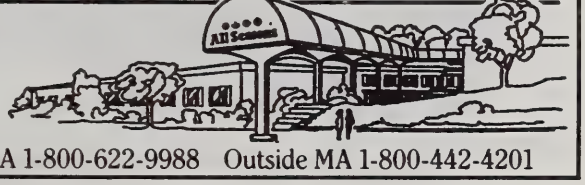
Rehearsals proved a sore trial to the composer. The conductor Habeneck was openly unsympathetic, and many singers and members of the orchestra made fun of

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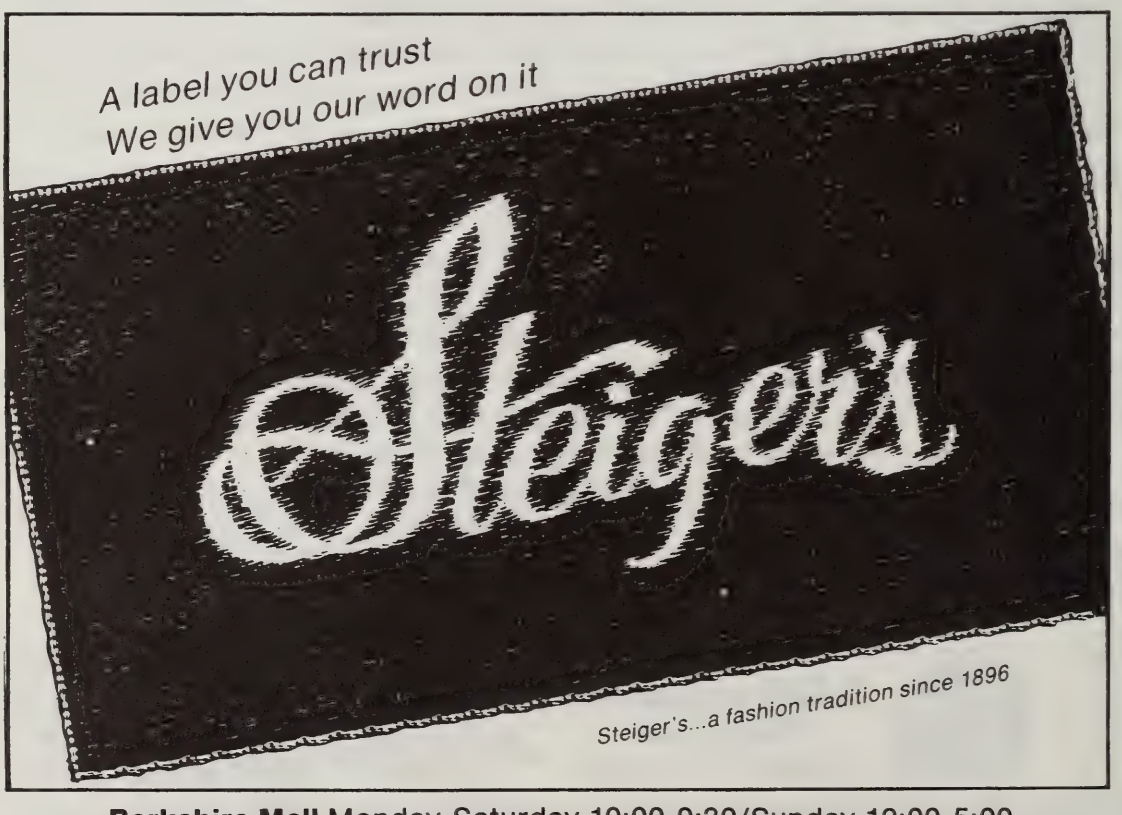
the work, or at least held their opinions in reserve in order not to contradict the conductor, who resolutely refused to conduct the saltarello at anything like the tempo Berlioz requested and finally, after the composer objected at the waste of time, cancelled a rehearsal. Though some members of the orchestra became openly enthusiastic about the music by the time of the premiere, this only led Duponchel to refer to them as "our ridiculous orchestra" for praising Berlioz. Some of the other orchestral players, though, chose to play well-known songs or other music entirely (in ugly unplanned counterpoint to Berlioz's composition), in the hopes of ingratiating themselves with the management. The singers did not take the rehearsals seriously either, and when Berlioz attempted to complain to Duponchel, he found that the director did not deign to attend rehearsals.

Given the situation, it is scarcely a surprise that the opera was not a success with the public. When he came to write his memoirs, Berlioz recalled those days grimly:

> It is fourteen years since I was stretched on the rack at the Opéra. I have just re-read my poor score carefully and with the strictest impartiality, and I cannot help recognizing that it contains a variety of ideas, an energy and exuberance and a brilliance of color such as I may perhaps never find again, and which deserved a better fate.

The completion of *Benvenuto Cellini* was only made possible by the generous loan of 2,000 francs from a friend, Ernest Legouvé. Berlioz speaks of him in the pages of the *Memoirs* with the utmost warmth and dedicated the score of the opera to him.

When *Benvenuto Cellini* was performed, things began well, at least. As Berlioz wrote, "The overture was extravagantly applauded; the rest was hissed with exemplary precision and energy." The opera has never been a standard repertory favorite, though revivals in recent years have shown that it is full of wonderfully varied and colorful music. Berlioz himself reworked some of the livelier parts of the score into his *Roman Carnival* Overture five years after the opera's original failure, and that is what most of



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us know of *Benvenuto Cellini*.

But the opera's own overture, too, is a splended work, and rightly pleased the Parisian audience in 1838. The variety of music in the score might well have embarrassed Berlioz in his choice of materials for an overture. As it is, the main Allegro theme is newly invented. We hear a bit of it by way of rousing introduction before moving to an extended Larghetto that presents the theme associated with the Cardinal (pizzicato cellos and basses) followed by the theme of Harlequin's arietta. This is restated before the main section, Allegro deciso con impeto, which is not only decisive and impetuous (as the tempo marking indicates) but also full of clever cross-rhythms, wonderful details of orchestration, and surprise entrances.

—Steven Ledbetter

Pyotr Ilyich Tchaikovsky
Variations on a Rococo Theme, Opus 33, for cello and orchestra

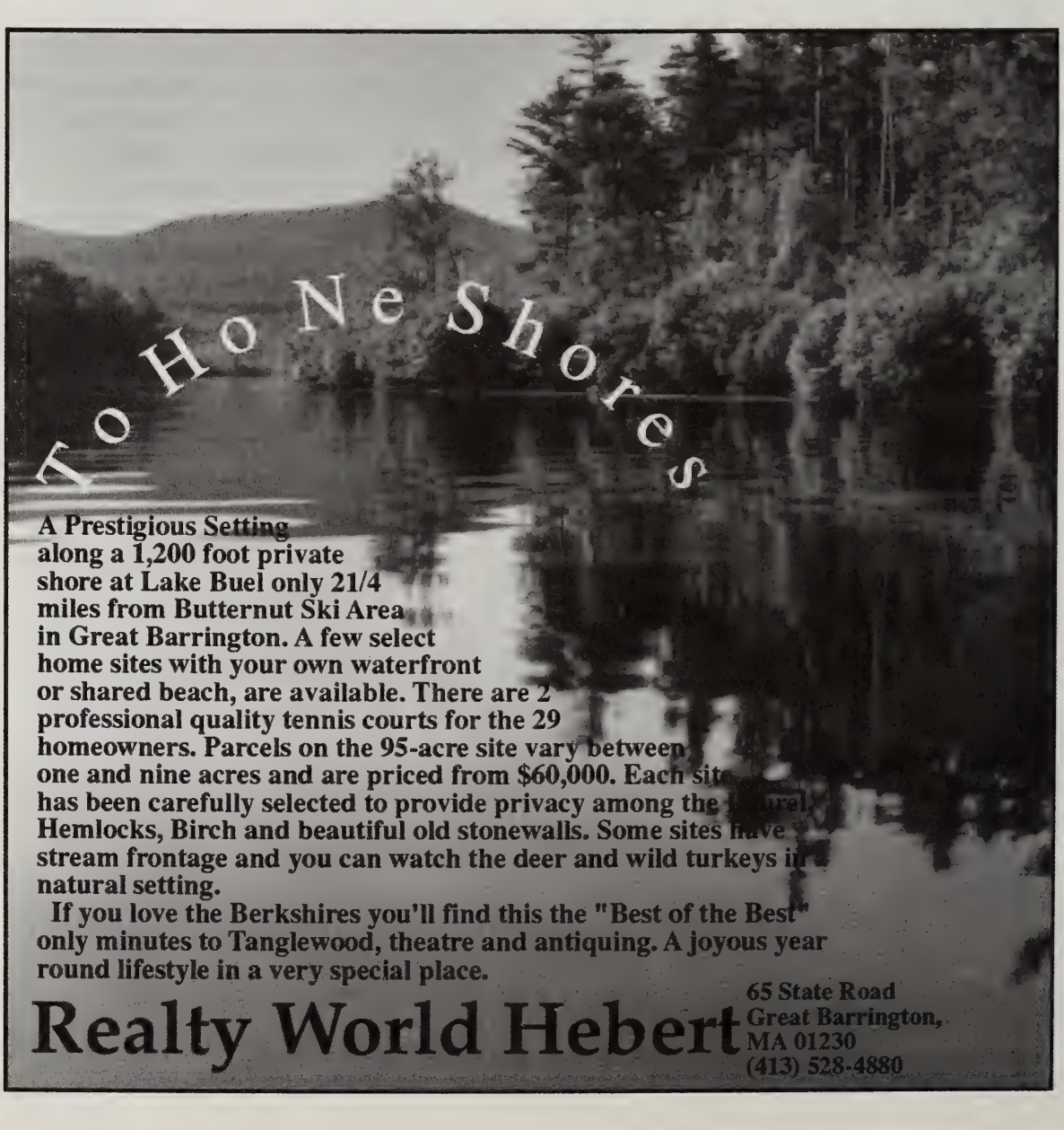
Pyotr Ilyich Tchaikovsky was born in Kamsko-Votkinsk, Viatka province, on May 7, 1840, and died in St. Petersburg on November 6, 1893. He wrote these Variations in December 1876. Wilhelm Fitzenhagen, to whom they are dedicated, gave the first performance on November 30, 1877, in Moscow, with Nikolai Rubinstein conducting. The first performances in America were given at Boston Symphony Orchestra concerts on October 30 and 31, 1908; Max Fiedler conducted, and the soloist was Alwin Schroeder, the orchestra's former principal cellist, then a member of the Kneisel Quartet. Fitzenhagen, however, did more than give the premiere: he considerably reordered the piece (a problem discussed more fully in the note below), and it is in his edition that the score has chiefly circulated. Tchaikovsky's original version was heard for the first time only in April 1941, in Moscow, with Daniel Shafran as soloist. It was published in 1956 as part of the official USSR complete Tchaikovsky edition. Samuel Mayes, then the Boston Symphony's principal cellist, introduced it to the United States at a Boston Symphony concert at Tanglewood, on July 19, 1959, Charles Munch conducting. The orchestra's only other performance of the original version—which will be heard here tonight—was given as part of a Tchaikovsky festival in November 1978 at Symphony Hall, with Lynn Harrell as soloist and Seiji Ozawa conducting, though Mstislav Rostropovich (December 1986, Ozawa conducting) and Yo-Yo Ma (August 1986, Gunther Herbig conducting) have performed the Fitzenhagen edition of the piece with the orchestra since then. The orchestra includes two each of flutes, oboes, clarinets, bassoons, and horns, plus strings.

Though one would never infer it from the music itself, Tchaikovsky wrote the *Rococo* Variations out of grievous depression: his fourth opera, *Vakula the Smith*, had just enjoyed what the composer called "a brilliant failure" at the Maryinsky Theater in St. Petersburg; his student, the composer and pianist Sergei Taneyev, reported from Paris that Jules-Etienne Pasdeloup had "shamefully bungled" *Romeo and Juliet* and that the work had therefore not pleased; Hans Richter had had no success with it in Vienna either, and Eduard Hanslick had written one of his most abusive reviews. All this happened within two weeks at the beginning of December 1876. But Tchaikovsky was learning to escape depression by work, and though ill with dyspepsia, he energetically pursued a project begun a couple of months earlier (and to be abandoned soon after), an opera based on *Othello* with a libretto by the critic Vladimir Stasov, and he rapidly composed the *Rococo* Variations for cello.

These he wrote for his friend Wilhelm Karl Friedrich Fitzenhagen, then twenty-eight and for the past six years principal cellist of the orchestra of the Imperial Rus-

sian Music Society in Moscow and professor at the Conservatory. As already mentioned, Fitzenhagen intervened considerably in the shaping of "his" piece, and it is difficult to determine just how far his recomposition had Tchaikovsky's sanction. Fitzenhagen is responsible for much of the detail of the cello part as it stands and he entered his changes in Tchaikovsky's autograph manuscript. Tchaikovsky, for his part, had certainly not made the situation clear to his publisher Pyotr Jürgenson, for the latter wrote to him: "Bad Fitzenhagen wants to change your cello piece. He wants to 'cello' it up and claims you gave him permission. God!" Tchaikovsky seems, moreover, to have acquiesced in Jurgenson's publication of the work as "*revu et corrigé*" by Fitzenhagen—with piano in 1878 and in full score eleven years later.

We can no longer reconstruct a Tchaikovskian "original"—if there ever was such a thing—behind the cello part as it now exists. As for the structure of the work, the ordering of its events, it is easy to imagine Tchaikovsky, always unconfident in matters of form, yielding to his German-trained friend. Whether he was right to do so is another question. His original ordering keeps all the variations in 2/4 together, with the somewhat slower variation in D minor occurring in the middle of the series, and the one variation in a considerably slower tempo (Andante sostenuto), in a different



meter (3/4), and in a more remote key (C major), is placed in the traditional spot for such an excursion, which is just before the finale. Whatever he may have said later, his design is more convincing than Fitzenhagen's recension.

In the table below, the left-hand column shows Tchaikovsky's order, while the column on the right shows where each section occurs in the standard edition:

Tchaikovsky	Fitzenhagen
Introduction: Moderato assai quasi Andante—A—2/4	Introduction (Moderato quasi Andante)
Theme: Moderato simplice—A—2/4	Theme (Moderato semplice)
Var. I: Tempo della thema [sic]—A—2/4	Var. I (Tempo del tema)
Var. II: Tempo della thema—A—2/4	Var. II
Var. III: Andante—D minor—2/4	Var. VI
Var. IV: Allegro vivo—A—2/4	Var. VII
Var. V: Andante grazioso—A—2/4	Var. IV
Var. VI: Allegro moderato—A—2/4	Var. V
Var. VII: Andante sostenuto—C—3/4	Var. III
Var. VIII and Coda: Allegro moderato con anima—A—2/4	Coda (35 measures missing altogether)

What is beyond dispute (other than that the cellist's Italian is better than the composer's) is that Fitzenhagen enjoyed immense success with this grateful, gracious, and charming piece wherever he played it. Liszt's reaction at the Wiesbaden Festival in June 1879 gave cellist and composer particular pleasure: "At last, music again," the elderly master had sighed. The theme, so far as we know, is Tchaikovsky's own. Its invention and what he builds upon it form one of the most warmhearted of his declarations of love to the eighteenth century.

—Michael Steinberg

Now Artistic Adviser of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Gustav Mahler
Symphony No. 1 in D

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He did most of the work on this symphony in February and March 1888, having begun to sketch it in earnest three years earlier and using materials going back into the '70s. He also revised the music extensively on several occasions. Mahler conducted the first performance of the work, then called "Symphonic Poem in Two Parts," with the Budapest Philharmonic on November 20, 1889. At a New York Philharmonic concert on December 16, 1909 he introduced the work in the United States in its final four-movement form, having dropped the original second movement (the so-called "Blumine" movement) after a June 1894 performance in Weimar. Pierre Monteux introduced the Mahler First to Boston Symphony audiences on November 23 and 24, 1923. Richard Burgin conducted the first Tanglewood performance in July 1956 and Seiji Ozawa the most recent in August 1987. Mahler's First Symphony is scored for four flutes (three of them doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet, two doubling high clarinet in E-flat), three

bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, bass tuba, timpani (two players), percussion (bass drum, cymbals, triangle, tam-tam), harp, and strings.

Once, contemplating the failures of sympathy and understanding with which his First Symphony met at most of its early performances, Mahler lamented that while Beethoven had been able to start as a sort of modified Haydn and Mozart, and Wagner as Weber and Meyerbeer, he himself had the misfortune to be Gustav Mahler from the outset. He composed this symphony, surely the most original First in the literature, in high hopes of being understood, even imagining that it might earn him enough money so that he could abandon his rapidly expanding career as a conductor—a luxury that life would in fact never allow him. But he enjoyed public success with the work only in Prague in 1898 and in Amsterdam five years later. The Viennese audience in 1900, musically reactionary, and anti-Semitic to boot, was singularly vile in its behavior, and even Mahler's future wife, Alma Schindler, whose devotion to The Cause would later sometimes dominate a concern for truth, fled that concert in anger and disgust. One critic suggested that the work might have been meant as a parody of a symphony: no wonder that Mahler, completing his Fourth Symphony that year, felt driven to marking its finale "*Durchaus ohne Parodie*!" ("With no trace of parody!").

The work even puzzled its own composer. No other piece of Mahler's has so complicated a history and about no other did he change his mind so often and over so long a period. He changed the total concept by cancelling a whole movement, he made striking alterations in compositional and orchestral detail, and for some time he was unsure whether he was offering a symphonic poem, a program symphony, or just a symphony. Let us begin there.

At the Budapest premiere the work appeared as a "symphonic poem" whose two parts consisted of the first three and the last two movements. The fourth movement was called "*à la pompes funèbres*," but that was the only suggestion of anything programmatic. Nevertheless, a newspaper article the day before the premiere outlined a program whose source can only have been Mahler himself and which identifies the first three movements with spring, happy daydreams, and a wedding procession, the fourth as a funeral march representing the burial of the poet's illusions, and the fifth as a hard-won progress to spiritual victory.

When Mahler revised the score in January 1893 he called it a symphony in five movements and two parts, also giving it the name of "*Titan*," not, however, for the terrible and violent figures of Greek mythology, but for the eponymous novel by Jean Paul (Johann Paul Friedrich Richter, 1763-1825), a key figure in German literary Romanticism and one of Mahler's favorite writers. The first part, *From the Days of Youth*, comprised three movements, *Spring Without End, Blumine*, and *Under Full Sail*; the second, *Commedia humana*, two movements, *Funeral March in the Manner of Callot* and *Dall'inferno al paradiso*. But by time another performance actually came around—that was in Hamburg in October of the same year—he announced the work as *TITAN, a Tone Poem in the Form of a Symphony*. The first part was now called *From the Days of Youth: Flower-, Fruit-, and Thornpieces* (this is part of the full title of *Siebenkäs*, another of Jean Paul's novels), and Mahler added that the introduction represented "Nature's awakening from its long winter sleep." For the fourth movement, now entitled *Foundered!*, he provided a long note to the effect that his inspiration had been the familiar picture *The Hunter's Funeral*, which he described, adding that the mood was "now ironic and merry, now uncanny and brooding. Upon which—immediately—*Dall'inferno* follows as the sudden despairing cry of a heart wounded to its depths."

He retained most of that through the '90s. Before the Vienna performance in 1900 he again leaked a program to a friendly critic, and it is a curious one. First comes

rejection of *Titan* as well as of "all other titles and inscriptions, which, like all 'programs,' are always misinterpreted. [Mahler] dislikes and discards them as 'antiartistic' and 'antimusical.'" There follows a scenario that reads much like an elaborated version of the original one for Budapest.* What had happened is that during the '90s, when Richard Strauss's *Till Eulenspiegel, Thus Spoke Zarathustra, Don Quixote*, and *A Hero's Life* had come out, program music had become a hot political issue in the world of music, one on which to take sides. Mahler saw himself as living in a very different world from Strauss and he wanted to establish a certain distance between himself and his colleague. At the same time, the extramusical ideas that had originally informed his symphony would not disappear, and, somewhat uncomfortably and unconvincingly, he seemed now to be wanting to have it both ways. He found, moreover, that there was no pleasing the critics on this issue: in Berlin he was faulted for omitting the program and in Frankfurt for keeping it.

"I should like to stress that the symphony goes far beyond the love story on which it is based, or rather, which preceded it in the life of its creator," wrote Mahler. In that spirit, let us move on to the music, stopping just long enough to say that two love stories were involved, one in 1884 with the Kassel Opera soprano Johanna Richter, which led to the composition of the *Wayfarer* songs that Mahler quotes and used in the symphony, and a more dangerous one in Leipzig in 1887 and 1888 with Marion von Weber, wife of the composer's grandson. The first time that the opening *pianississimo* A, seven octaves deep, was ever heard, it was the von Webers who stood at the piano on either side of Mahler to play the notes that were beyond the reach of his hands.

Mahler writes "*Wie ein Naturlaut*" ("like a sound of nature") on that first page, and in a letter to the conductor Franz Schalk we read, "The introduction to the first movement *sounds of nature, not music*!" In the manner discovered by Beethoven for the opening of his Ninth Symphony and imitated and used in countless ways throughout the nineteenth century, fragments detach themselves from the mist, become graspable, coalesce. Among these fragments are a pair of notes descending by a fourth, distant fanfares, a little cry of oboes, a cuckoo call (by the only cuckoo in the world who toots

*This was one of the occasions when Mahler stressed the connection between the First and Second symphonies, saying here that "the real, the climactic denouement [of the First] comes only in the Second." Elsewhere he stated that the opening movement of the Second was the funeral music for the hero of the First.

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a fourth rather than a third), a gentle horn melody. Gradually the tempo quickens—one of the most characteristic, original, and forward-looking features of this movement is how much time Mahler spends not *in* a tempo but en route from one speed to another—to arrive at the melody of the second of Mahler's *Wayfarer* songs. Mahler's wayfarer crosses the fields in the morning, rejoicing in the beauty of the world and hoping that this marks the beginning of his own happy times, only to see that no, spring can never, never bloom for him. But for Mahler the song is useful not only as evocation but as a musical source, and he draws astounding riches from it by a process, as Erwin Stein put it, of constantly shuffling and reshuffling its figures like a deck of cards. The movement rises to one tremendous climax—to bring that into sharper focus was one of the chief tasks of the 1893 revision—and the last page is wild, but most important and constant is another of the features to which Mahler drew Schalk's attention in the letter already quoted: "In the first movement the *greatest* delicacy throughout (except in the big climax)."

The scherzo, whose indebtedness to Bruckner was acknowledged by Mahler himself, is the symphony's briefest and simplest movement, and also the only one that the first audiences could be counted on to like. Its opening idea comes from a fragment for piano duet that may go back as far as 1876, and the movement makes several allusions to the song *Hans und Grethe*, whose earliest version was written in 1880. The Trio, set in an F major that sounds very mellow in the A major context of the scherzo itself, fascinatingly contrasts the simplicity of the rustic, super-Austrian material with the artfulness of its arrangement. It is an early instance of what Theodor W. Adorno perceived as the essence of Mahler, the turning of cliché into event.

By contrast to the popular scherzo, the funeral music that follows was what most upset audiences. The use of vernacular material presented in slightly perverted form (the round we have all sung to the words "*Frère Jacques*," but set by Mahler in a lugubrious minor); the parodic, vulgar music with its lachrymose oboes and trumpets, the boom-chick of bass drum with cymbal attached, the hiccuping violins; the appearance in the middle of all this of part of the last *Wayfarer* song, exquisitely scored for muted strings with a harp and a few soft woodwinds—people simply did not know what to

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make of this mixture, how to respond, whether to laugh or cry or both together. They sensed that something irreverent was being done, something new and somehow ominous, that these collisions of the spooky, the gross, and the vulnerable were uncomfortably like life itself, and they were offended. Incidentally, the most famous detail of orchestration in the symphony, the bass solo that begins the round, was an afterthought: as late as 1893, the first statement of the *Frère Jacques* tune was more conventionally set for bass and cello in unison.

Mahler likened the opening of the finale to a bolt of lightning that rips suddenly from a black cloud. Using and transforming material from the first movement, he takes us, in the terms of his various programs, on the path from annihilation to victory, while in musical terms he engages in a struggle to regain D major, the main key of the symphony, but unheard since the first movement ended. When at last he reenters that key, he does so by way of a stunning and really violent *coup de théâtre*, only to withdraw from the sounds of victory and to show us the hollowness of that triumph. He then goes all the way back to the music with which the symphony had begun and gathers strength for a second assault that does indeed open the doors to a heroic ending and to its celebration in a hymn in which the horns, now on their feet, are instructed to drown out the rest of the orchestra, "even the trumpets."*

—from notes by
Michael Steinberg

Now Artistic Adviser of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Strauss, who conducted the preliminary rehearsals for the 1894 Weimar performance, suggested to Mahler that he make a cut from the first D major arrival to the second, which is nearly one-third of the movement. Mahler of course did no such thing; that cut, however, was common practice until about thirty years ago, perpetrated even by conductors whom one would have expected to know better (including two of the Boston Symphony's former music directors).

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ARTISTS

Emanuel Ax



Pianist Emanuel Ax's career has brought prestigious prizes, performances with virtually every major symphony orchestra, countless recitals throughout the world, and many successful recordings. His regular festival appearances include the BBC Proms, Blossom, Edinburgh, the Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Mr. Ax captured public attention in 1974 when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize four years later. An RCA recording contract followed, and many of his more than twenty albums became best-sellers and won top honors. Early in 1987 he became an exclusive CBS Masterworks (now Sony Classical) recording artist; his debut album was a collection of Chopin scherzos and mazurkas. Recent releases have included Haydn sonatas, and the cello sonatas of Britten and Strauss with Yo-Yo Ma. Devoted to performing chamber music, Mr. Ax performs duo-recitals with Yo-Yo Ma each season; their recordings of the Brahms and Beethoven sonatas earned Grammy awards in 1985 and 1986. He is frequently heard in trio with Mr. Ma and Young Uck Kim, and in recent seasons he has also collaborated with Mr. Ma and Isaac Stern. Mr. Ax has recently turned his attention toward twentieth-century music, performing works by Tippett, Henze, Copland, and Schoenberg; during the summer of 1988 he premiered Joseph Schwantner's recent Piano Concerto with Leonard Slatkin and the St. Louis Symphony at the International Festival of the Performing Arts at Lincoln Center. During the 1989-90 season, Mr. Ax joined Isaac Stern, Yo-Yo Ma, and other artists at Japan's Suntory Festival in various chamber music configurations; another special project included performances of the Brahms piano quartets with Messrs. Stern, Laredo, and Ma, which they recorded for Sony Classical. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His only piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax lives in New York with his wife, pianist Yoko Nozaki, and their two children. He has appeared regularly with the Boston Symphony Orchestra since August 1978, most recently for subscription concerts this past April.

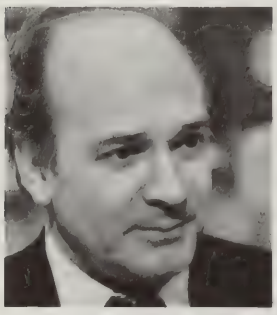
Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital at five and was being compared with such masters as Rostropovich and Casals by the time he was nineteen. He has since appeared with eminent conductors and orchestras throughout the world. Deeply committed to performing and recording the vast chamber music literature, Mr. Ma has played in a string quartet with Gidon Kremer, Kim Kashkashian, and Daniel Phillips and recorded Schubert quartets with them. He regularly performs duo-recitals with Emanuel Ax; their recordings include the complete Beethoven and Brahms cello sonatas, and Dvořák trios with violinist Young Uck Kim. With Isaac Stern he has recorded the Brahms Double Concerto with the Chicago Symphony and the Shostakovich Piano Trio No. 2 with Mr. Ax. An exclusive Sony Classical (formerly CBS Masterworks) artist, he has been honored with four Grammy awards. Recent recordings have included the Britten and Strauss cello sonatas with Mr. Ax, the Schumann Cello Concerto with Sir Colin Davis and the Bavarian Radio Orchestra, Shostakovich's Quartet No. 15 with Kremer, Phillips, and Kashkashian, a collaboration with Stephane Grappelli, and the first album in a series entitled "Portrait of Yo-Yo Ma." Mr. Ma is also committed to teaching. Besides appearing with the Boston Symphony Orchestra and in chamber ensembles at Tanglewood, he devotes much time to teaching at the Tanglewood Music Center. Highlights of recent seasons have included a Far East tour with Messrs. Ax and Kim, a tour in Europe and the United States with Kathryn Stott, a trio tour throughout Germany and and Belgium with Peter Serkin and Gidon Kremer, chamber performances at the Suntory Festival in Japan, performances and a recording of the Brahms piano quartets with Ax, Stern, and Jaime Laredo, and of the Brahms string sextets with Stern, Cho-Liang Lin, Laredo,

Michael Tree, and Sharon Robinson, an appearance with Stephane Grappelli at Carnegie Hall, and orchestral engagements in the United States and Europe. Born in Paris in 1955, to Chinese parents, Yo-Yo Ma began his cello studies with his father when he was four. He later studied with Janos Scholz and in 1962 began his studies with Leonard Rose at the Juilliard School. He currently plays a 1735 Montagnana cello from Venice and a 1712 Davidoff Stradivarius. A graduate of Harvard University, he lives near Boston with his wife Jill, son Nicholas, and daughter Emily. Mr. Ma has performed regularly with the Boston Symphony Orchestra since February 1983; he has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto with Seiji Ozawa and the BSO for CBS Masterworks.

Harold Wright



Harold Wright has been principal clarinet of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the National Symphony in Washington, D.C. Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include the Brahms sonatas, Copland's Sextet, Mozart's Clarinet Quintet, Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin, and the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony Orchestra. Mr. Wright teaches at Boston University and at the Tanglewood Music Center, and he is a member of the Boston Symphony Chamber Players.

Tatiana Dimitriades



Born and raised in New York, Tatiana Dimitriades attended the Pre-College Division of the Juilliard School. She earned her artist diploma in violin, and her bachelor's and master's degrees in music, from the Indiana University School of Music, where she was awarded the Performer's Certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award in 1987 and the Waldo Mayo Talent Award in New York in 1985, Ms. Dimitriades has also won the Guido Chigi Saracini Prize presented by the Accademia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young



Musicians Foundation Debut Competition in Los Angeles. She was also winner of the Mozart Competition at the Indiana University School of Music in 1981, and winner of the Music Teachers National Association Competition in Washington, D.C., sponsored by Mason-Hamlin, in 1980. Her solo performances have included a Carnegie Recital Hall appearance sponsored by the Associated Music Teachers of New York, a performance with the Senior Concert Orchestra of New York at Carnegie Hall, a live radio and television simulcast carried by WMHT-FM in Albany, and concerts with the Pro Arte Chorale on tour in Great Britain and Scotland, as well as an appearance as soloist in the Mendelssohn Violin Concerto at the Grand Teton Music Festival. Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season.

Michael Zaretsky



Born in the Soviet Union in 1946, violist Michael Zaretsky studied originally as a violinist at the Central Music School in Moscow and at the Music College of the Moscow State Conservatory. In 1965 he continued his education as a violist at the Moscow State Conservatory. After graduating, he became a member of the Moscow Philharmonic String Quartet, and, later, of the Moscow Radio and TV Symphony Orchestra. Mr. Zaretsky immigrated in 1972 to Israel, where he became principal violist of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Israeli Radio. In 1973 he auditioned for Leonard Bernstein, who helped him obtain an immigration visa to the United States and brought him to Tanglewood. There, while a Fellow of the Tanglewood Music Center, he successfully auditioned for the Boston Symphony Orchestra, which he joined that fall. An established soloist and chamber music performer. Mr. Zaretsky has been soloist with the Boston Pops Orchestra, the Rhode Island Philharmonic, the Atlantic Symphony of Halifax, Nova Scotia, and with symphony orchestras at a number of universities and schools of music. A former faculty member at Wellesley College, Boston Conservatory, and the International School of Music, Mr. Zaretsky now teaches at the Boston University School of Music and the Longy School of Music. In 1983 he initiated an annual festival of Dmitri Shostakovich's music at Boston University. Mr. Zaretsky made his debut as a conductor leading the "Strictly Strings" Orchestra in Boston. For his achievement in teaching, he was elected to the Pi Kappa Lambda Chapter of the National Music Honor Society.

Jonathan Miller



After attending Pablo Casals' master class at the University of California at Berkeley, Jonathan Miller chose to abandon his study of literature there and devote himself exclusively to the cello. Nine years later, Casals publicly acclaimed him an outstanding exponent of Bach. In the intervening years, Mr. Miller trained with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten, and played in master classes given by Gregor Piatigorsky, Pierre Fournier, and Mstislav Rostropovich. Before joining the Boston Symphony Orchestra in 1971, Mr. Miller held appointments as principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he has toured the United States twice with the New York String Sextet, and he has appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists' Ensemble, which is the recipient of grants from the National Endowment for the Arts, the New England Foundation for the Arts, and the Massachusetts Council for the Arts. At the invitation of Mstislav Rostropovich, Mr. Miller recently performed as a soloist at the 1990 American Cello Congress held this past June. Mr. Miller has taught at the New England Conservatory and at the Boston Conservatory of Music. He performs on a 1728 Gofriller cello played at the beginning of this century by the cellist of the Flonzaley quartet, one of the earliest celebrated American quartets.



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Fenwick Smith



A native of Medford, Massachusetts, flutist Fenwick Smith graduated from the Eastman School of Music, where he studied with Joseph Mariano. A member of the Boston Symphony Orchestra since 1978, Mr. Smith spent three years in West Berlin, where he studied with James Galway and was a member of the Berlin Symphony Orchestra. Since 1975 he has been a member of the twentieth-century music ensemble Musica Viva; he is also a member of the Boston Chamber Music Society and the Mélisande Trio, in addition to giving frequent solo recitals. Mr. Smith teaches at the New England Conservatory of Music and the Tanglewood Music Center. He worked as a flute maker for Verne Q. Powell, Inc., for twelve years, building more than one hundred instruments, and plays a Powell flute that he built himself. His most recent solo recording is a compact disc release from Northeastern Records of music by Aaron Copland and Arthur Foote with members of the Boston Chamber Music Society.

Randall Hodgkinson



Pianist Randall Hodgkinson won the International American Music Competition sponsored by Carnegie Hall and the Rockefeller Foundation in 1981 and made his formal New York recital debut at Alice Tully Hall under that competition's auspices in 1986. Among other, earlier honors, he took top prize in the J.S. Bach International Competition and other contests and was recipient of the Cabot Award while a Fellow of the Tanglewood Music Center in 1971. Recent years have brought a series of successful debuts with orchestras including those of Philadelphia, Atlanta, Albany, Buffalo, and others, as well as collaborations with such conductors as Leonard Bernstein and Gunther Schuller. He made his European orchestral debut in 1985 with the Santa Cecilia Orchestra of Rome, performing MacDowell's Piano Concerto No. 2 and the European premiere of Duke Ellington's *New World A-Comin* Concerto, reflecting his keen interest in American music. Other recent engagements have included appearances with the Boston Pops Esplanade Orchestra, an appearance with the Iceland Philharmonic in Rejkjavik, performances at the Eastern Music Festival, Music Mountain, and Tokyo's Interlink Festival, a midwestern tour with the Ohio Chamber Orchestra, a tour of Eastern Europe with Boston Musica Viva, and recital appearances throughout the United States. A featured artist on the Bösendorfer Concert Series aired on WNYC-FM in New York City, he has recorded for the Nonesuch, CRI, and New World labels. Mr. Hodgkinson earned his bachelor's degree, master's degree, and artist diploma from

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the New England Conservatory of Music; his principal mentors there were Veronica Jochum and Russell Sherman. He is currently on the Conservatory's piano faculty and is also a Music Tutor at Harvard University.

Christoph Eschenbach



Music director of the Houston Symphony since 1988, Christoph Eschenbach made his American conducting debut in 1975 with the San Francisco Symphony and has since conducted major orchestras throughout the United States, Europe, and Japan. He has been principal conductor of Zurich's Tonhalle Orchestra and principal guest conductor of the London Philharmonic. Mr. Eschenbach made his American opera debut with Houston Grand Opera in October 1988 with *Le nozze di Figaro*; he will return in the spring of 1991 to conduct *Figaro, Don Giovanni, and Così fan tutte* as part of the company's Mozart festival. He made his operatic conducting debut with *La traviata* at the Hessian State Theatre in Darmstadt in 1978, his Covent Garden debut in 1984 with *Così*, and his Stuttgart Opera debut in 1986 with a new production of *Alceste* directed by Robert Wilson. Born in Breslau, Germany, Mr. Eschenbach first studied piano with his mother. He subsequently studied in Hamburg with Eliza Hansen, a former pupil of Schnabel; he won several prizes in his teens and continued his studies at the Cologne Conservaroty. He began his career with an extensive tour in 1963 and in 1965 won first prize in the Concours Clara Haskil in Lucerne. His first solo engagement with an American orchestra was as a participant in the Cleveland Orchestra European Festival Tour in 1967. He made his United States debut as soloist with George Szell and the Cleveland Orchestra in 1969 and has since appeared throughout the world with major orchestras and in recital. Mr. Eschenbach has recorded extensively for Deutsche Grammophon and EMI, including collaborations with Herbert von Karajan, Hans Werner Henze, Seiji Ozawa, Dietrich Fischer-Dieskau, and Justus Frantz. He has also made many solo albums, including the complete Mozart sonatas. In the double role of conduc-

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tor and piano soloist he has recorded the Mozart two- and three-piano concertos with Justus Frantz and former West German Chancellor Helmut Schmidt. His EMI recording of Schubert's four-hand piano music with Mr. Frantz won a 1983 Edison Award. For EMI he has recorded music of Mozart, Rachmaninoff, and Bartók with Tzimon Barto and the London Philharmonic. He has recently begun an affiliation with Virgin Classics and has started a Schumann symphony cycle with the Bamberg Symphony. Future plans include Tchaikovsky's *Francesca da Rimini* and Dvořák's *New World* Symphony with the Houston Symphony, and the symphonies of Brahms and Mahler. Mr. Eschenbach made his Boston Symphony Orchestra debut in July 1978 and appeared with the orchestra most recently as both conductor and pianist at Tanglewood in 1986.

Steven Isserlis



Making his Boston Symphony debut at Tanglewood this weekend, acclaimed young British cellist Steven Isserlis was born in London of Russian extraction; he is the grandson of the Russian pianist and composer Julius Isserlis. He studied cello with Jane Cowan at the International Cello Centre, and with Richard Kapuscinski at Oberlin College in Ohio. Recitals and concerto appearances have taken Mr. Isserlis throughout Europe and North America, and several times to the USSR. He has received invitations to perform with the major British orchestras, the Chicago Symphony, the Minnesota Orchestra, the Montreal Symphony, and the Vancouver Symphony, as well as other orchestras in Europe and Scandinavia. He has also appeared with several period-instrument orchestras, including the English Baroque Soloists, the London Classical Players, and the Orchestra of the Age of Enlightenment. Conductors with whom he will work include Edo de Waart, André Previn, Roger Norrington, Richard Hickox, John Eliot Gardiner, Oliver Knussen, and Andrew Litton. Mr. Isserlis has played a leading role in a number of chamber music projects and festivals, including his own festival, "Schumann and his Circle," at London's Wigmore Hall. He gives master classes regularly and recently led string section master classes for the BBC Young Musician of the Year. In the field of contemporary music, Mr. Isserlis has championed the works of such major composers as Howard Blake, Robert Saxton, and John Tavener, whose *The Protecting Veil* he premiered at the 1989 Proms. Mr. Isserlis has recorded a wide variety of repertoire, including Fauré and Martinů chamber works. He now has an exclusive recording contract with Virgin Classics; his first release for that company included the Elgar Cello Concerto and Bloch's *Schelomo*. More recent releases have included Kabalevsky's Second Cello Concerto, the cellos sonatas of Debussy, Poulenc, and Franck, and the Boccherini cello concertos. In 1988, at the personal invitation of Mstislav Rostropovich, Steven Isserlis was the only British cellist to participate in the first World Cello Congress in Washington. Mr. Isserlis plays a Guadagnini cello dating from about 1745.



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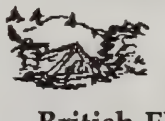
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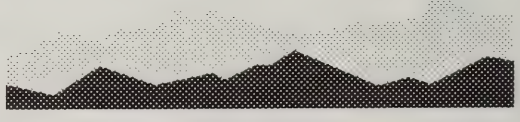
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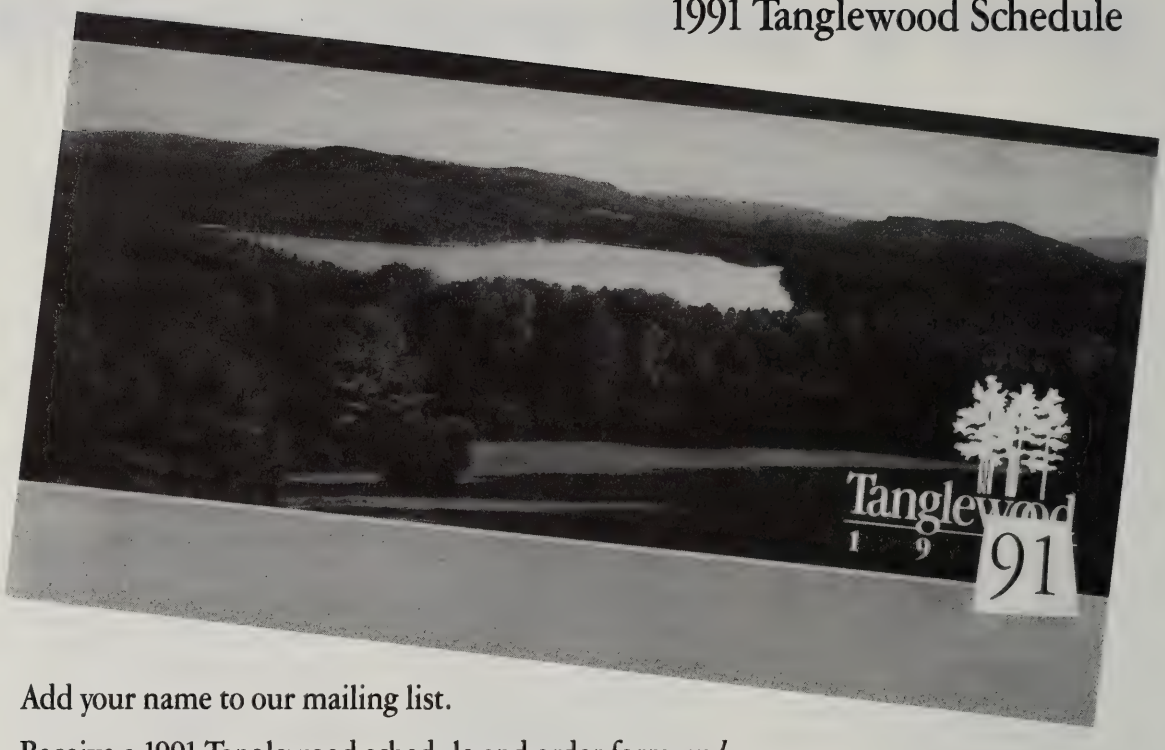
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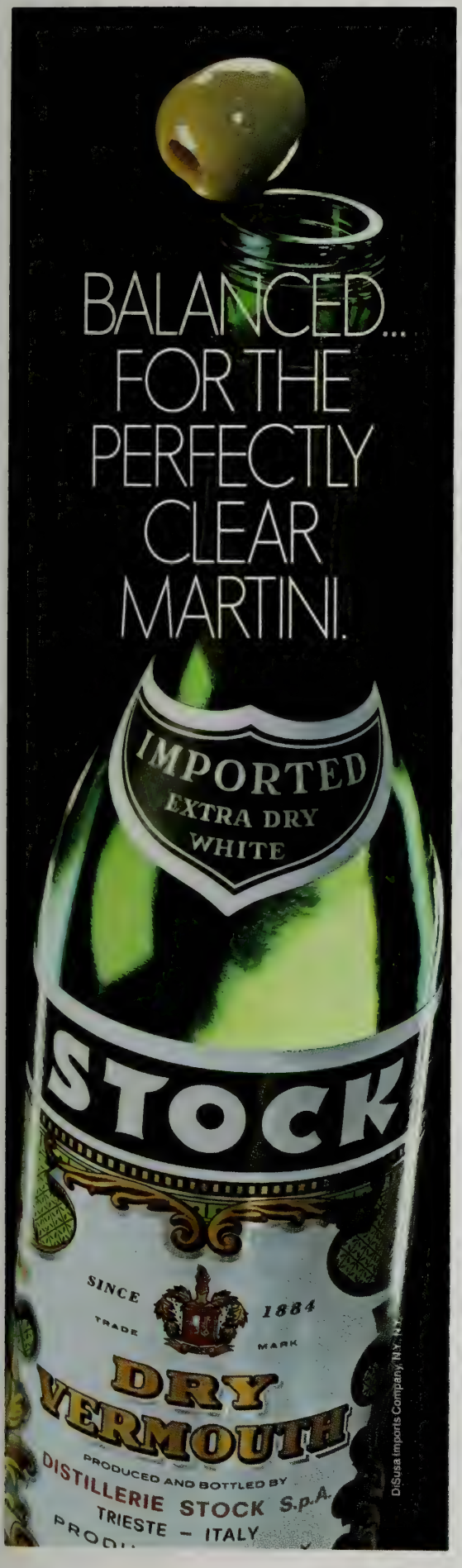
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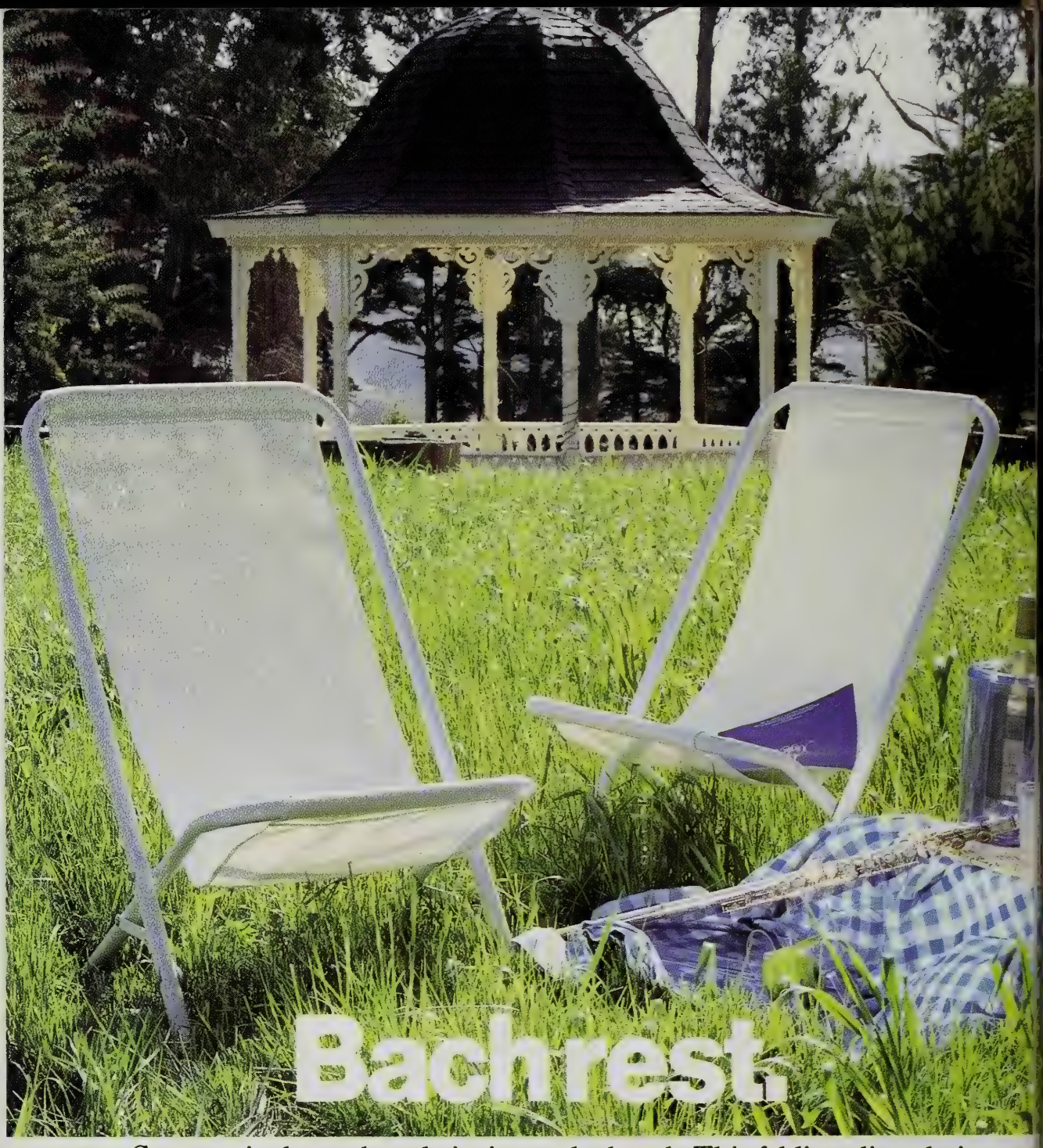
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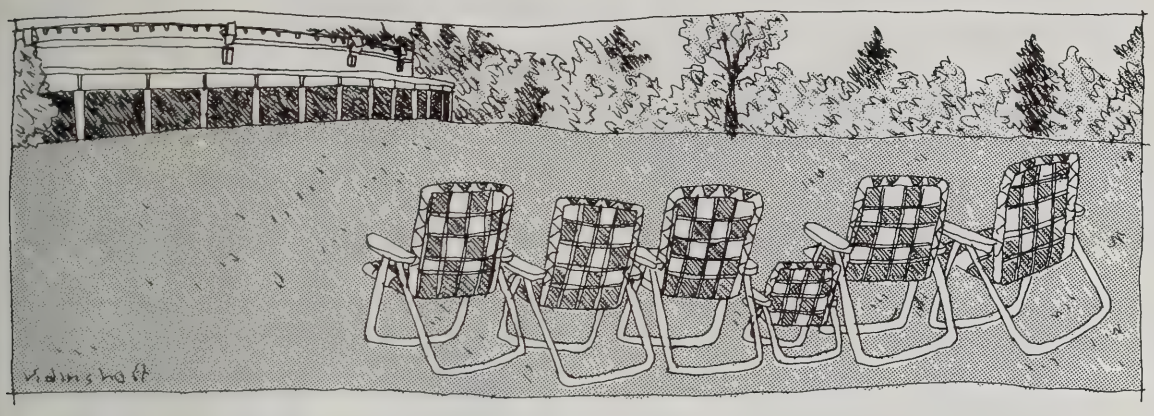


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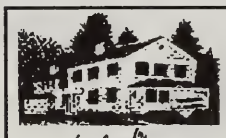
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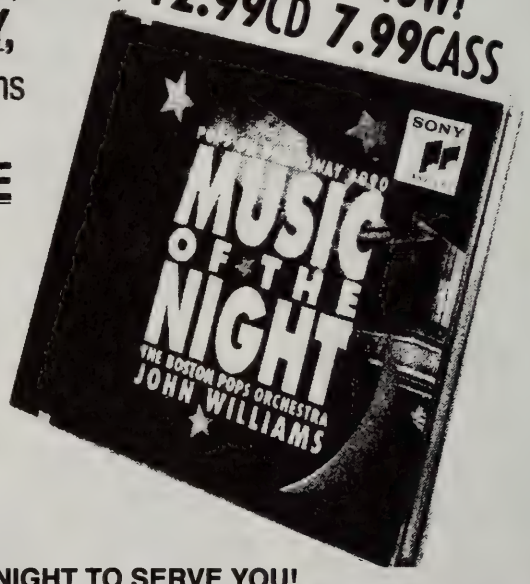
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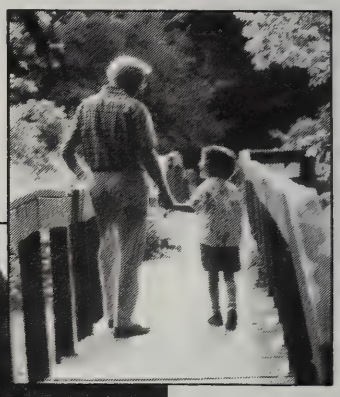
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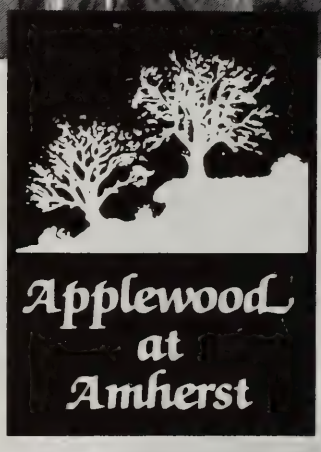






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Music of Prokofiev, Bolcom, and Brahms

Friday, August 3, at 7
(Weekend Prelude)

MEMBERS OF THE
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RANDALL HODGKINSON, piano

Music of Mozart and Brahms

Friday, August 3, at 9

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
STEVEN ISSERLIS, cello

BERLIOZ Overture to *Benvenuto Cellini*
TCHAIKOVSKY Variations on a Rococo Theme for cello and orchestra
MAHLER Symphony No. 1

Saturday, August 4, at 8:30

BOSTON SYMPHONY ORCHESTRA
DENNIS RUSSELL DAVIES, conductor
MIDORI, violin

BRAHMS Variations on a Theme by Haydn
DVOŘÁK Violin Concerto
BOLCOM *MCMXC Tanglewood* (world premiere; celebrating the 50th anniversary of the Tanglewood Music Center)
SCHUMAN Symphony No. 3 (celebrating the composer's 80th birthday)

Sunday, August 5, at 2:30

BOSTON SYMPHONY ORCHESTRA
MAREK JANOWSKI, conductor
EMANUEL AX, piano

WEBER Overture to *Euryanthe*
CHOPIN Piano Concerto No. 2
BRAHMS Symphony No. 4

Wednesday, August 8, at 8:30
Nakamichi Chamber Music Series

PETER SERKIN, piano

Music of Lieberson, Knussen, Goehr, Beethoven, Berio, Henze, Picker, Kirchner, and Takemitsu

Friday, August 10, at 7
(Weekend Prelude)

YO-YO MA, cello
GILBERT KALISH, piano
MEMBERS OF THE
BOSTON SYMPHONY ORCHESTRA

Music of Ives and Dohnányi

Friday, August 10, at 9

BOSTON SYMPHONY ORCHESTRA
MAREK JANOWSKI, conductor
MALCOLM LOWE, violin

BEETHOVEN Symphony No. 4
SAINT-SAËNS Violin Concerto No. 3
WAGNER Overture to *Tannhäuser*

Saturday, August 11, at 8:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
YO-YO MA, cello

STUCKY *Son et lumière*
BLOCH *Schelomo*, Hebrew Rhapsody for cello and orchestra
DVOŘÁK Symphony No. 7

Sunday, August 12, at 2:30

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor and pianist

ALL-MOZART PROGRAM
Serenade in D, K.239, *Serenata notturna*; Piano Concerto No. 24 in C minor, K.491; Symphony No. 39

Wednesday, August 15, at 8:30
Nakamichi Chamber Music Series

LEON FLEISHER, piano, with
JAIME LAREDO, violin
JOSEPH SILVERSTEIN, violin
YO-YO MA, cello

Music of Takács, Saxton, Bach/Brahms, Scriabin, Blumenfeld, Strauss/Godowsky, and Korngold

Friday, August 17, at 7
(Weekend Prelude)

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Friday, August 17, at 9

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
ANN HOBSON PILOT, harp
MARK KROLL, harpsichord
FREDERICK MOYER, piano
PETER SERKIN, piano

MARTIN *Petite Symphonie concertante* for harp, harpsichord, piano, and two string orchestras
BEETHOVEN Piano Concerto No. 2
STRAUSS *Le Bourgeois gentilhomme*, Suite

Saturday, August 18, at 8:30

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
YEFIM BRONFMAN, piano

HANSON *Elegy in Memory of Serge Koussevitzky*
PROKOFIEV Piano Concerto No. 3
RIMSKY-KORSAKOV *Scheherazade*

Sunday, August 19, at 2:30
The Serge and Olga Koussevitzky Memorial Concert

BOSTON SYMPHONY ORCHESTRA
LEONARD BERNSTEIN, conductor
JUDY KAYE, soprano
KURT OLLMANN, baritone

BRITTEN Four Sea Interludes from *Peter Grimes*
BERNSTEIN/SHENG *Arias and Barcarolles*
BEETHOVEN Symphony No. 7

Tuesday, August 21
TANGLEWOOD ON PARADE
(For the benefit of the Tanglewood Music Center)
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m.

BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, ANDRÉ PREVIN, and JOHN WILLIAMS, conductors
ADOLPH HERSETH, trumpet
CHRISTOPHER O'RILEY, piano

GERSHWIN *An American in Paris*; *Rhapsody in Blue*
HUMMEL Trumpet Concerto
RAVEL *La Valse*
TCHAIKOVSKY *1812* Overture

Thursday, August 23, at 8:30
Nakamichi Chamber Music Series

"JAZZ TRIO CLASSICS"
ANDRÉ PREVIN, piano
RAY BROWN, string bass
MUNDELL LOWE, guitar

Friday, August 24, at 7
(Weekend Prelude)

MEMBERS OF THE NEW YORK PHILHARMONIC

Music of Rossini, Dvořák, and Hindemith

Friday, August 24, at 9

NEW YORK PHILHARMONIC
ZUBIN MEHTA, conductor
STANLEY DRUCKER, clarinet

SCHUMAN *American Festival* Overture (celebrating the composer's 80th birthday)
MOZART Clarinet Concerto
SIBELIUS Symphony No. 2

Saturday, August 25, at 8:30

BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, conductor
JOSHUA BELL, violin

LANG *International Business Machine* (world premiere; celebrating the 50th anniversary of the Tanglewood Music Center)
SIBELIUS Violin Concerto
MUSSORGSKY *Pictures at an Exhibition* (various orchestrations)

Sunday, August 26, at 2:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
FRANK LOPARDO, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BERIOZ *Requiem*

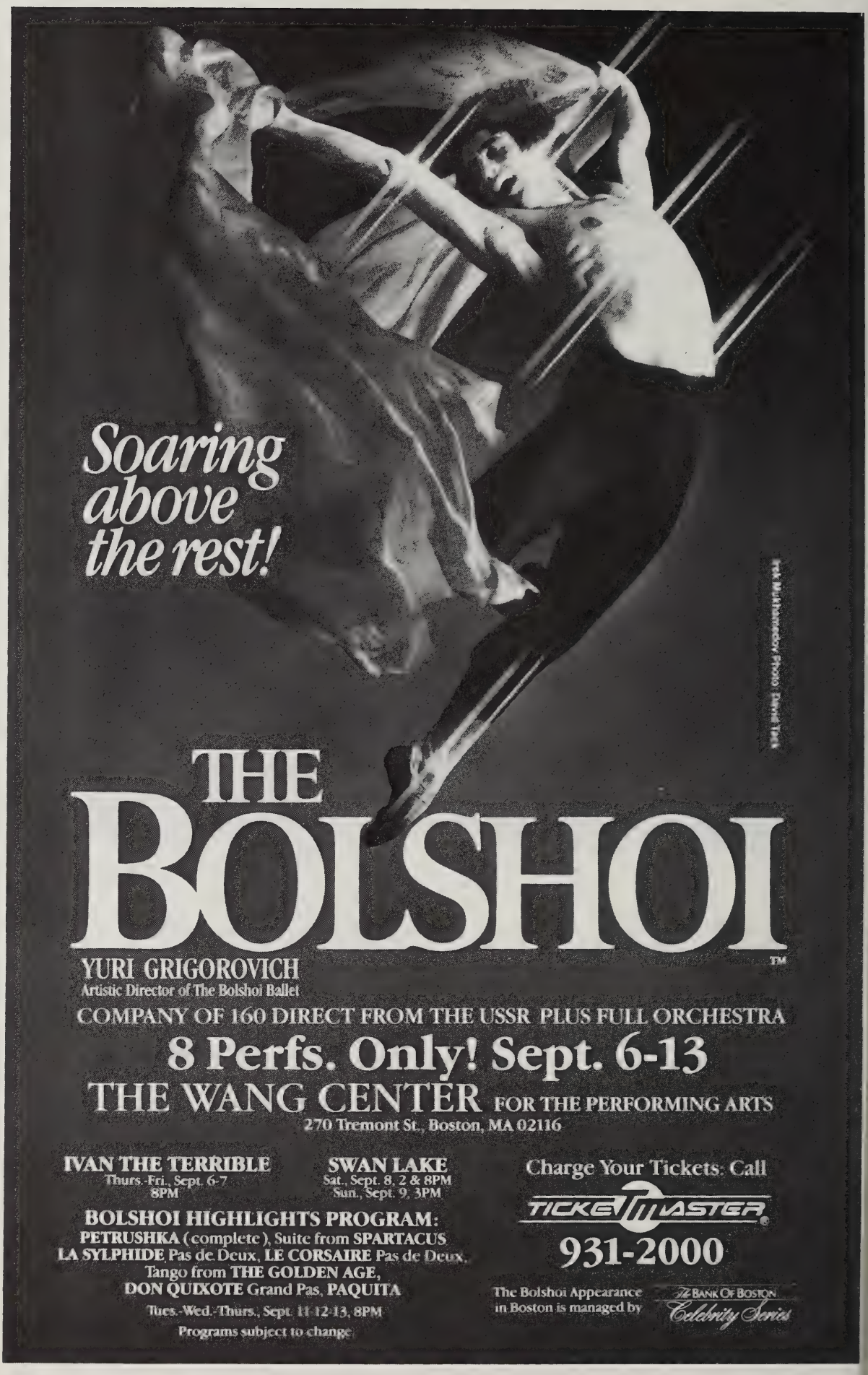
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Friday, August 31, at 8
GUNTHER SCHULLER conducting a 31-piece jazz ensemble
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Saturday, September 1, at 7
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Sunday, September 2, at 7
MILES DAVIS
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TANGLEWOOD MUSIC CENTER
Leon Fleisher, Artistic Director
1990 Concert Schedule

Sunday, July 1, at 6 p.m.
Tanglewood Music Center
Opening Exercises
(admission free;
open to the public)

Tuesday, July 3, at 8:30 p.m.
Tanglewood Music Center Orchestra
Seiji Ozawa, and Conducting Fellows conducting
Program to include
Beethoven Symphony No. 4 and
Berlioz *Roman Carnival* Overture

Saturday, July 7, at 2 p.m.
Sonata Recital—TMC Fellows

Sunday, July 8, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 8, at 8:30 p.m.
Voice Recital—TMC Fellows

Monday, July 9, at 8:30 p.m.
Tanglewood Music Center Orchestra
Leon Fleisher and Conducting Fellows conducting
Program to include
Sibelius Symphony No. 1

Tuesday, July 10, at 8:30 p.m.
Sonata Recital—TMC Fellows

Saturday, July 14, at 2 p.m.
BUTI Young Artists Orchestra
Roger Nierenberg conducting

Sunday, July 15, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 15, at 8:30 p.m.
Voice Recital—TMC Fellows

Monday, July 16
BERKSHIRE NIGHT: admission free to Berkshire County residents
Pre-concert festivities at 7:30 p.m.
Concert at 8:30 p.m.
Tanglewood Music Center Orchestra
Lukas Foss and Conducting Fellows conducting
Program to include
Brahms Symphony No. 1

Wednesday, July 18, at 8:30 p.m.
Chamber Music—TMC Fellows

Saturday, July 21, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, July 22, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 22, at 8:30 p.m.
Tanglewood Music Center Orchestra
Gustav Meier and Conducting Fellows conducting
Program to include music from
Strauss *Der Rosenkavalier*

Tuesday, July 24, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Wednesday, July 25, at 8:30 p.m.
Chamber Music—TMC Fellows

Saturday, July 28, at 2 p.m.
BUTI Young Artists Orchestra
David Hoose conducting

Sunday, July 29, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, July 29, at 8:30 p.m.
Tanglewood Music Center Orchestra
Roger Norrington and Conducting Fellows conducting
Program to include
Schumann Symphony No. 3, *Rhenish*

Monday, July 30, at 8:30 p.m.
Chamber Music—TMC Fellows

Tuesday, July 31, at 8:30 p.m.
Voice Recital—TMC Fellows

Wednesday, August 1, at 8:30 p.m.
Chamber Music—BUTI Young Artists

Saturday, August 4, through
Thursday, August 9
FESTIVAL OF
CONTEMPORARY MUSIC

Saturday, August 4, at 2 p.m.
TMC FELLOWS
Music of Copland, Crumb, Druckman, Foss, and Berio

Saturday, August 4, at 8:30 p.m. (Shed)*
BOSTON SYMPHONY ORCHESTRA
Dennis Russell Davies conducting
Program including music of Bolcom and Schuman

Sunday, August 5, at 10 a.m.
TMC FELLOWS
Music of Harbison, Martino, Weir, and Holloway

Sunday, August 5, at 8:30 p.m.
TMC FELLOWS
Music of Neikrug, Wolpe, Schuller, Perle, and Maderna

Monday, August 6, at 7:30 p.m.
Prelude by "MARIMOLIN"
SHARAN LEVANTHAL, violin
NANCY ZELTSMAN, marimba
Music of Schuller and Bainbridge

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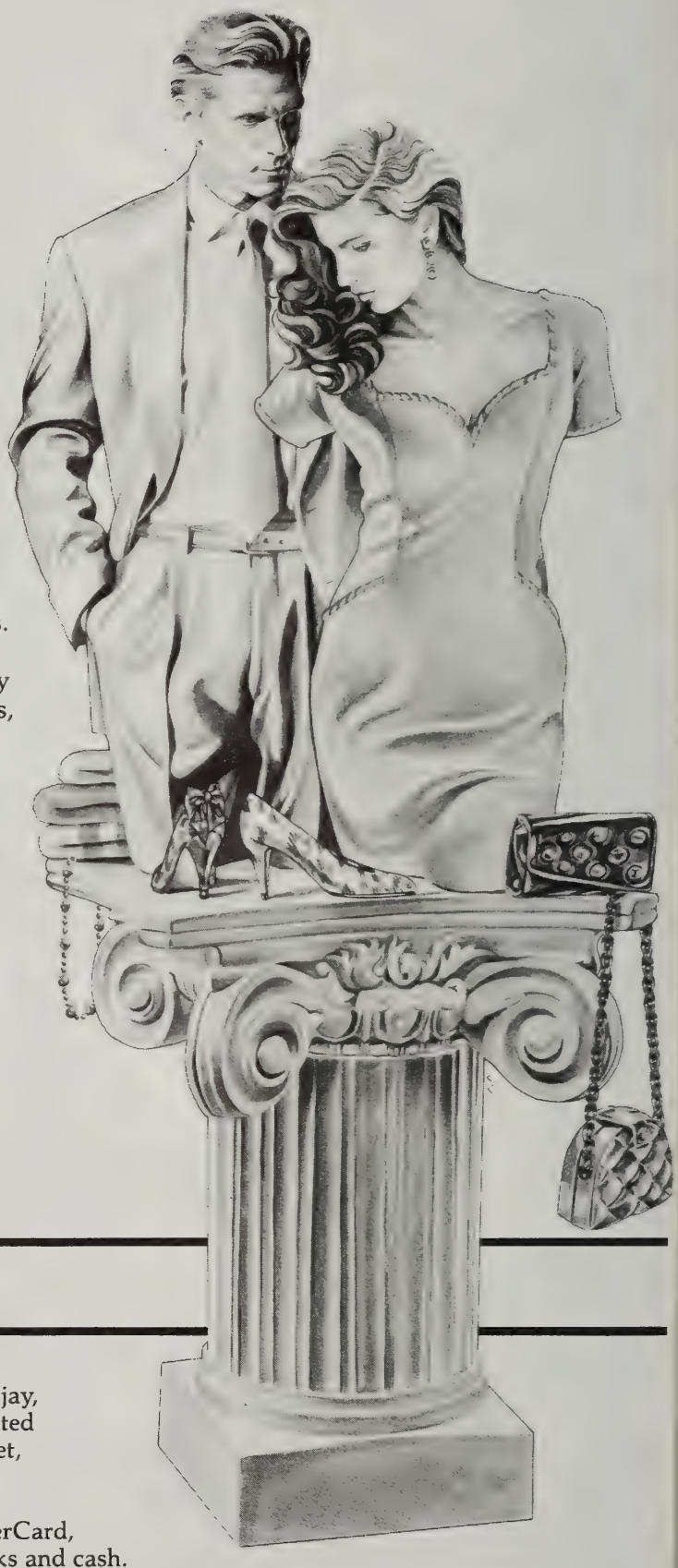
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Monday, August 6, at 8:30 p.m.
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GILBERT KALISH, piano
SANFORD SYLVAN, baritone
Music of Lerdahl, Copland, Kellaway, and Harbison

Tuesday, August 7, at 8:30 p.m.
TMC FELLOWS
Music of Daugherty, Liderman, Glanert, Henze, Epstein, and Gandolfi

Wednesday, August 8, at 7:30 p.m.
ELECTRO-ACOUSTIC PRELUDE

Wednesday, August 8, at 8:30 p.m.*
PETER SERKIN, piano
Music of Lieberson, Knussen, Goehr, Beethoven, Berio, Henze, Picker, Kirchner, and Takemitsu

Thursday, August 9, at 7:30 p.m.
ELECTRO-ACOUSTIC PRELUDE

Thursday, August 9, at 8:30 p.m.
TANGLEWOOD MUSIC CENTER ORCHESTRA
OLIVER KNUSSEN, conductor
Music of Yu, Woolf, Foss, Carter, and Stravinsky

Saturday, August 11, at 2 p.m.
BUTI Young Artists Orchestra
David Hoose and Larry Rachleff conducting

Sunday, August 12, at 8:30 p.m.
Voice Recital—TMC Fellows

Tuesday, August 14, at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Leonard Bernstein and Conducting Fellows conducting
Program to include
Copland Symphony No. 3

Thursday, August 16, at 8:30 p.m.
TMC Fellowship Program
Chamber Music Ensemble-in-Residence

Saturday, August 18, at 2 p.m.
Chamber Music—BUTI Young Artists

Sunday, August 19, at 10 a.m.
Chamber Music—TMC Fellows

Sunday, August 19, at 8:30 p.m.
Voice Recital—TMC Fellows

Monday, August 20, at 8:30 p.m.
TMC Fellowship Program
Chamber Music
Ensemble-in-Residence

Tuesday, August 21*
TANGLEWOOD ON PARADE
Afternoon events begin at 2:30 p.m.
Gala concert at 8:30 p.m.
in the Koussevitzky Music Shed:
Boston Symphony Orchestra
Tanglewood Music Center Orchestra
Seiji Ozawa, John Williams, and André Previn conducting
Christopher O'Riley, piano
Adolph Herseth, trumpet
Music of Gershwin, Haydn, Ravel, and Tchaikovsky

Saturday, August 25, at 2 p.m.
BUTI Young Artists Orchestra and Chorus
Larry Rachleff and Steven Lipsitt conducting

Schedule subject to change.

Current information available each week at the Tanglewood Main Gate.

Except as noted, seats are unreserved and available one hour before concert time for a contribution of $5 ($6 for orchestra concerts). Tanglewood Friends are admitted without charge. Unless so stated, all concerts are held in the Theatre-Concert Hall or Chamber Music Hall.

*Tanglewood Festival ticket required; available at the Tanglewood box office

Programs designated "TMC Fellows" are performed by members of the Tanglewood Music Center Fellowship Program for advanced young performers 18 years of age and older. The Tanglewood Music Center Orchestra is made up of members of the Fellowship Program.

Programs designated "BUTI Young Artists" are performed by members of the Boston University Tanglewood Institute Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Tanglewood Music Center Fellowship Program, the Boston University Tanglewood Institute Young Artists Program, and the Boston Symphony Orchestra. "Tanglewood on Parade" is presented as a benefit for the Tanglewood Music Center. Tickets are required and are available at the Tanglewood box office.

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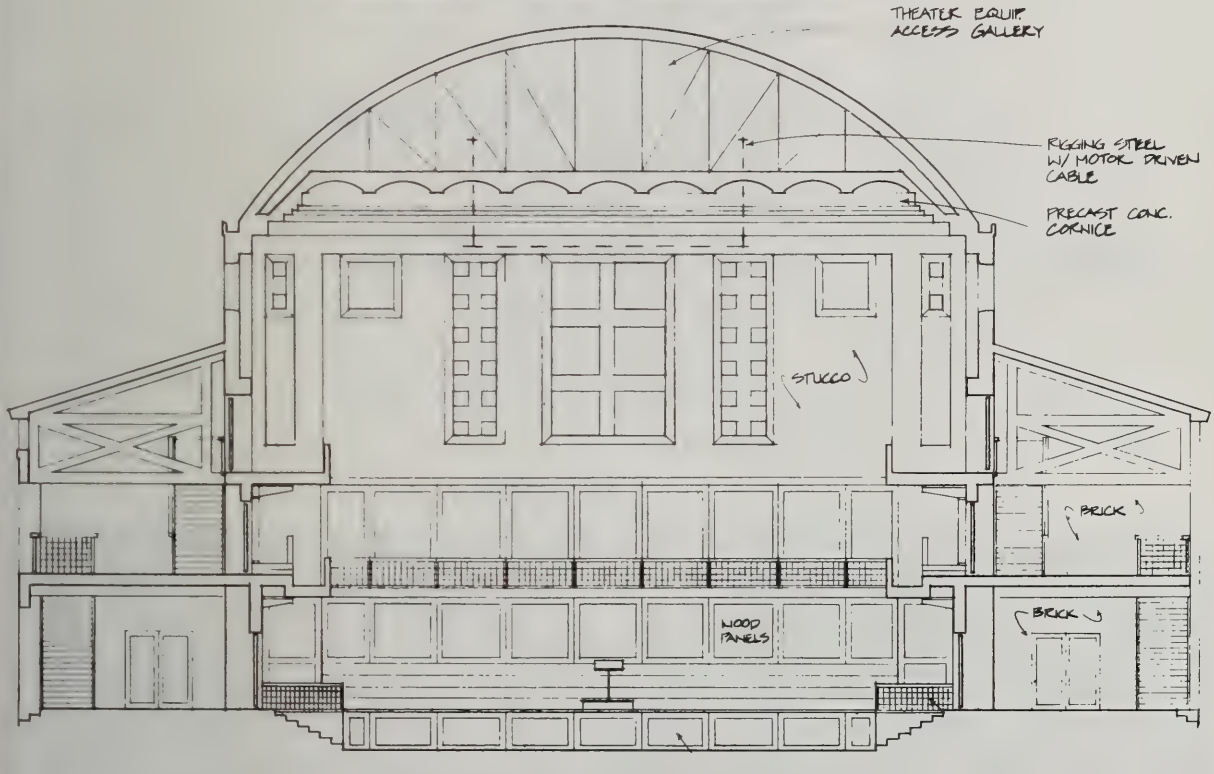


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Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Saturday, August 4, at 8:30

DENNIS RUSSELL DAVIES conducting

BRAHMS — Variations on a Theme by Haydn, Opus 56a

- Theme (Andante)
- Variation I (Poco più animato)
- Variation II (Più vivace)
- Variation III (Con moto)
- Variation IV (Andante con moto)
- Variation V (Vivace)
- Variation VI (Vivace)
- Variation VII (Grazioso)
- Variation VIII (Presto non troppo)
- Finale (Andante)

DVOŘÁK — Violin Concerto in A minor, Opus 53

- Allegro ma non troppo
- Adagio ma non troppo
- Allegro giocoso, ma non troppo

MIDORI

INTERMISSION

BOLCOM — *MCMXC Tanglewood*

(world premiere; an AT&T Tanglewood Commission made possible by a grant from the AT&T Foundation, and commissioned by the Boston Symphony Orchestra to celebrate the 50th anniversary of the Tanglewood Music Center)

Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

SCHUMAN

Symphony No. 3
(celebrating the composer's 80th birthday)

Part I. Passacaglia and Fugue
Part II. Chorale and Toccata

The performances of Bolcom's *MCMXC Tanglewood* and William Schuman's Symphony No. 3 are part of this year's Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through August 9. The 1990 Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

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TCHAIKOVSKY Violin Concerto
MAHLER Symphony No. 5

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Johannes Brahms
Variations on a Theme by Haydn, Opus 56a

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. Working from sketches made in spring 1873 (or possibly late 1872), he composed these variations, but for two pianos and in the form now known as Opus 56b, in May, June, and early July 1873. The first hint of their other and now far more familiar life as a piece for orchestra is in a letter of September 4, 1873, to his publisher, Fritz Simrock, and more obliquely, in a request on the first of that month for a supply of orchestra manuscript paper. It may be that the idea of orchestrating the work came to him only after he had tried out the two-piano version with Clara Schumann in Bonn on August 20. At any rate, the orchestral score was quickly completed, so that Brahms was able to send it to Simrock on October 4. The letter accompanying the package for the first time attaches Haydn's name to the work, previously referred to simply as "Variations for two pianofortes" and "Variations for orchestra." The composer conducted the first performance at a Vienna Philharmonic concert, November 2, 1873. As for the two-piano version, the performance by Hans von Bülow and Charles Hallé in Manchester, England, on February 12, 1874, is the first of which we have certain record. A performance in Boston by the Theodore Thomas Orchestra on January 31, 1874, was probably the first in America. Wilhelm Gericke led the first BSO performances in December 1884, Serge Koussevitzky the first Tanglewood performance on August 4, 1946, and Edo de Waart the most recent Tanglewood performance on July 17, 1983. The instrumentation is discussed below.

Not the least of Brahms's oddities was his informed connoisseurship of old music. For example, he participated as contributing editor to many scholarly publishing projects, among them the complete editions of Handel, Mozart, Schubert, Chopin, and Schumann, and he prepared publications of works of Couperin and Carl Philipp Emanuel Bach. He was a serious collector of musical manuscripts and, as a very young man, he began to make copies of works that came his way and that interested him. These he collected in a folder marked "Copies of outstanding masterpieces of the 16th-18th centuries for study purposes," a practice he kept up until about 1870. In that collection we find a sheet with the Andante of Haydn's Symphony No. 16 in B-flat

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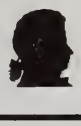
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on one side and on the other, some music labeled "Second movement of a divertimento for wind instruments by Haydn. *Chorale St. Antoni*." The side with the movement from the symphony is dated November 1870. The side with the *Chorale St. Antoni* is not dated, and in his edition of the variations for Norton, Donald M. McCorkle says that "from its appearance [it] seems to have been copied at a different time, probably later." We don't know, then, exactly when Brahms first saw the theme on which, in 1873, he made these beautiful variations. We do know that the person who showed it to him was Carl Ferdinand Pohl, librarian of the Society of Friends of Music in Vienna and author of an important, though unfinished, Haydn biography. There is no convincing evidence for Haydn's authorship of the divertimento from which this movement is taken (nor of the other five pieces in the set). Most scholars now attribute the piece to Haydn's pupil, Ignaz Pleyel.* McCorkle also points out that "the source of the title *Chorale St. Antoni* has not yet been explained to anyone's satisfaction." Eduard Hanslick's review of the first performance suggests that the theme is "probably a pilgrimage song." Others have speculated similarly, but their ideas, however plausible, have been no more than conjecture.

What matters is that Brahms found the theme beautiful and provocative. He took it over as he found it, for its first statement even staying with the wind-band character of the divertimento. The original is scored for two oboes, two horns, three bassoons, and

*Pleyel (1757-1831) as a young man spent five years with Haydn. He had quite a successful career as a pianist and composer, but eventually struck it rich in grand style with the piano factory he founded in 1807. Pleyel et Cie. is today the largest French manufacturer of pianos, and the Salle Pleyel is an important concert hall in Paris.

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serpent. Brahms gave the serpent line to the contrabassoon, doubling it with plucked cellos and basses, also adding a few tellingly placed notes for the trumpets. The full orchestra consists of two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, kettledrums, triangle, and strings. Brahms's decision about the scoring of the theme is thoroughly characteristic: making it sound so much like the original delights the antiquarian in him, and adding (though discreetly) the strings from the outset suggests the possibility of expansion into a real orchestral texture. He set great store by organic, carefully and subtly prepared and modulated progress from event to event.

The melody moves almost always by step and it stays within a narrow range. Its particular flavor resides in the emphasis (by reiteration) on the third and fourth notes of the major scale: the first six notes of the tune consist of nothing else—in fact, in half of the opening ten-measure strain, the melody note is D or E-flat. The prevalence of these notes suggests a certain kind of harmony—it is explicitly given in the two chords, something like an "amen" cadence, of the second measure—and that bias will indeed dominate the variations.

Something else that Brahms liked was rhythmic surprise and asymmetry, and when he first saw the *Chorale St. Antoni*, he must have been enchanted by its five-measure phrases. They go 3+2—or, more precisely, (2+1)+2—and that irregularity is what would have made the attribution to Haydn so plausible to Pohl, Brahms, and countless others. The middle section of the theme begins with two four-measure phrases, making a charming change from the fives, and Brahms faithfully maintains that design.

What the theme (Andante) has almost none of is minor-mode harmony—no more, at least, than just a hint at the beginning of the second strain. One of Brahms's wittiest surprises as he varies, explores, and expands the *Chorale* is, then, his insistence on the minor: three of the eight variations are in minor, and so is a considerable—and crucially placed—portion of the finale. And as early as Variation I, several other rules of this game are stated: 1) the sense of organic continuity from movement to movement (the bell-like "tolling"); 2) the possibility of role exchanges or the inverting of textures; 3) the grouping of notes by threes and the setting up of tensions between twos and threes.

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The whole genre of an independent set of orchestral variations was quite new in 1873. And here, for the finale that follows his eight variations, Brahms did something so old and so forgotten that it, too, was new. He wrote a *passacaglia*, a set of variations over a repeated bass, thus creating a set of variations-within-variations. The bass is five measures long (of course) and hearing it is like looking at a child who resembles both parents—we aren't quite sure whether we are reminded more of the original *St. Antoni* melody or of its bass. The tempo is that of the theme, and Brahms gives us seventeen varied statements. They build rapidly and adventurously, and all the resources with which Brahms has made us familiar are paraded before us once more, and with wonderful freshness—contrapuntal imitations, groups of threes (often heard against twos), the minor mode (by suggestion at first, then explicitly in the last four statements), off-beats, things changing places within the texture (the bass, which had begun to creep upward in the tenth statement, has become the melody in the treble by the fourteenth). At the last statement, Brahms does the only possible remaining thing: he brings back the theme in quietly joyful triumph (and the patient triangle-player has his moment at last). And if you listen carefully to the last muttering scales in the violas and cellos, you will hear that the game of twos against threes isn't finished yet.

—from notes by
Michael Steinberg

Now Artistic Adviser of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Antonín Dvořák
Violin Concerto in A minor, Opus 53

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed his Violin Concerto between July 5 and mid-September 1879, revising it in 1880 and then again two years later. Joseph Joachim gave a readthrough of the work with Dvořák conducting the orchestra of the Berlin Hochschule in November 1882. František Ondříček was soloist for the premiere in Prague on October 14, 1883, as well as for the Vienna premiere under Hans Richter on December 2, 1883, the same concert at which the Brahms Third Symphony was played for the first time. The first American performance was given by Max Bendix with Theodore Thomas conducting the Chicago Orchestra on October 30, 1891, on which occasion the Daily News *reported that "Dvořák has written this concerto in a tongue of odd inflections almost too slavonic for us to say we read aright. But its harmonies vibrate with a sincerity that is sometimes despotic in its magnetism. A truthfulness that elucidates, entreats, and compels is coupled with the most infatuating capriciousness." Wilhelm Gericke conducted the first Boston Symphony performances in November 1900, with Timothée Adamowski as soloist. Isaac Stern was soloist for the first Tanglewood performance on July 18, 1965, Erich Leinsdorf conducting. Shlomo Mintz was soloist for the most recent performance here on July 13, 1985, Esa-Pekka Salonen conducting. The orchestra includes two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

On January 1, 1879, Joseph Joachim gave the first performance of the Brahms Violin Concerto. Brahms was one of the most important influences on the career of Antonín Dvořák, and it was for Joachim that Dvořák wrote his own Violin Concerto six months later. The Austro-Hungarian Joachim (1831-1907) was a composer, con-

ductor, and teacher, as well as one of the most important violinists of his day. He made his debut at eight, was sent to study in Vienna several months after that, and in 1843 went to Leipzig to learn from Mendelssohn at the new conservatory there, making his Gewandhaus debut that August. On May 27, 1844, Mendelssohn conducted the Beethoven Violin Concerto in London with the thirteen-year-old Joachim as soloist; the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. Six years later, Joachim was concertmaster under Franz Liszt at Weimar for the first production of Wagner's *Lohengrin*. He became an intimate of Robert and Clara Schumann, and in 1853 he met Brahms, who benefited from Joachim's advice on orchestration (Tovey reports that the latter's skill in this area was considered "as on a level with his mastery of the violin") and from hearing Joachim's quartet perform his early chamber music; it soon became typical for Brahms to seek Joachim's suggestions regarding works-in-progress, and in 1877 Joachim conducted the first English performance, at Cambridge, of Brahms's First Symphony.* It was Brahms who introduced Dvořák to Joachim, and Joachim got to know Dvořák's A major string sextet, Opus 48, and E-flat string quartet, Opus 51, both of which were performed at Joachim's house in Berlin on July 29, 1879 with the composer present.

By this time, and with encouragement from Joachim, who had recently given the first performance of Brahms's Violin Concerto, Dvořák was at work on a violin concerto of his own. In January 1880 he reported that Joachim had promised to play the concerto as soon as it was published, and on May 9, 1880, after Joachim had suggested a thorough revision, the composer wrote to Simrock that he had reworked the entire score, "without missing a single bar." Dvořák again gave the score to Joachim, who now took two years to respond, finally making alterations to the solo part in the summer of 1882 and suggesting that the composer lighten the instrumentation. In November the composer and Joachim read through the concerto with the orchestra

*Brahms and Joachim remained very close until the end of Joachim's marriage in 1884 found Brahms siding with Amalie Joachim. He wrote his Double Concerto as something of a peace offering to Joachim in 1887; Joachim and his quartet cellist, Robert Hausmann, were the first soloists.



of the Berlin Hochschule. The next month Dvořák held fast against criticism from Simrock's adviser Robert Keller regarding the lack of a break before the Adagio: "... the first two movements can—or must—remain as they are." Simrock published the score in 1883, but for the first performance the soloist was not Joachim but the twenty-three-year-old, Prague-born František Ondříček, who was already famous enough by this time to be receiving invitations to play throughout Europe, in the United States, and in eastern Russia. Joachim himself never performed Dvořák's concerto—though he almost did so in London during the composer's first visit there in 1884*—and it has been suggested that the violinist-composer may not have been able to reconcile his own conservatism vis-à-vis musical form with respect to Dvořák's bold experimentation in the first movement. Even today, this neglected masterpiece

*August Manns, on whose concert series Joachim was appearing at the Crystal Palace, would have programmed the work had the composer been allowed to conduct, but Dvořák was in England under the auspices of the Philharmonic Society, which would not let him appear with the rival organization—especially since the Crystal Palace concert was to happen before the Philharmonic's own!

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has had comparatively few advocates, but probably for yet another reason: it is fiendishly difficult.

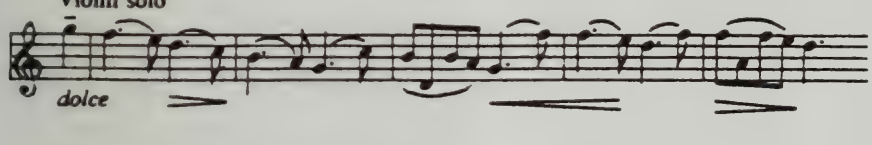
Dvořák wastes no time in alerting us to the fact that he will adhere to no prescribed formal scheme in his first movement: he dispenses entirely with an orchestral exposition, a bold, unison forte with a suggestion of triple-time *furiant* rhythm serving to introduce the soloist before even five measures have gone by:



This warmly melodic theme gives way to cadenza-like figuration (already!) before the orchestra bursts in again, repeating its opening flourish at a higher pitch-level. The soloist follows suit, echoing his own previous music likewise at a higher pitch. Now the orchestra takes up a forceful version of the theme, leading quickly to the next important idea, a woodwind cantilena which grows naturally from the contours of the preceding orchestral material:



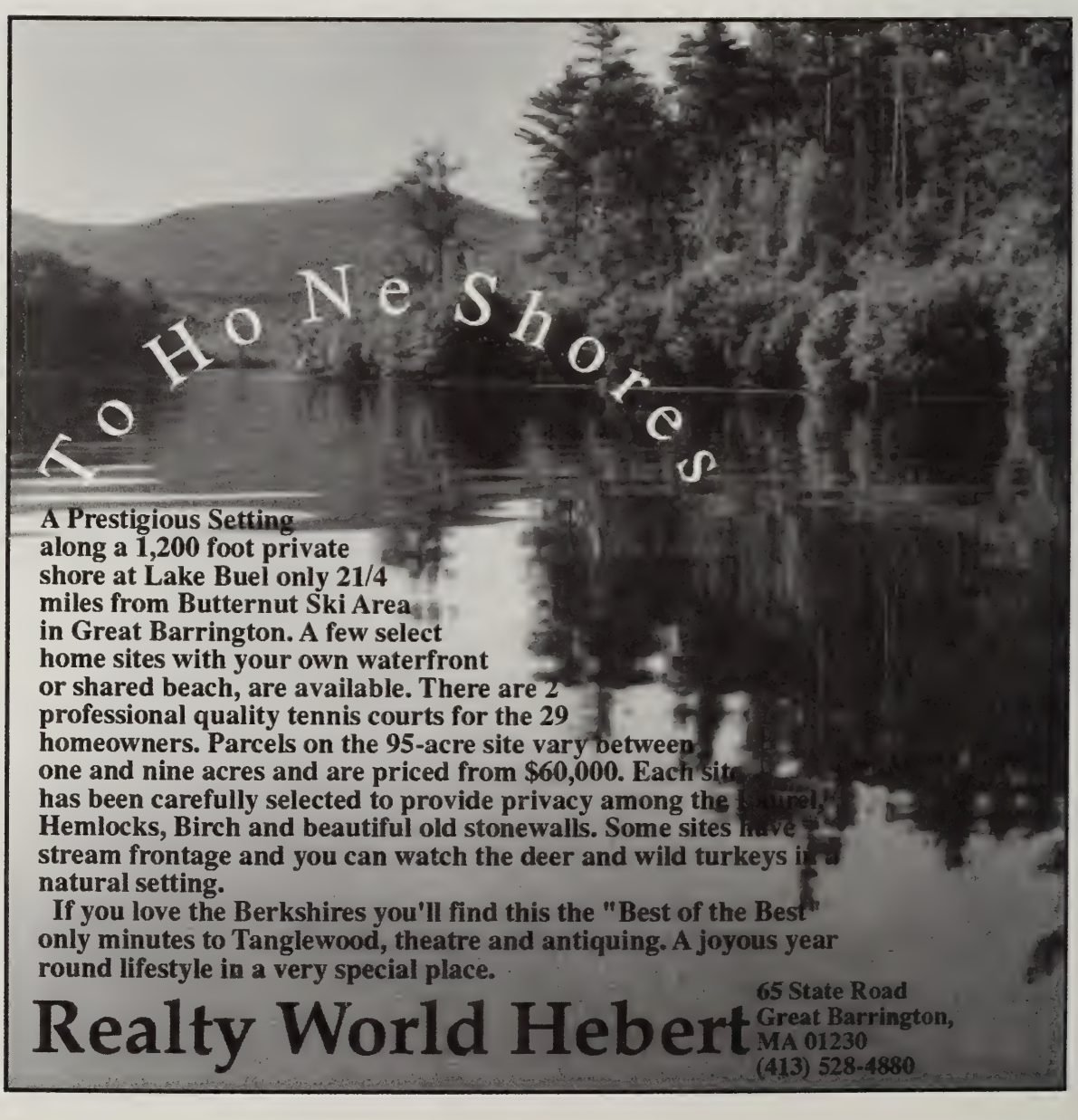
The soloist will develop this idea after returning yet again to the main theme. What might be identified as the movement's "real" second theme by virtue of its placement in C, the relative major of A minor, will appear in the solo violin only much later, and very briefly at that, against a sort of free echo in the solo oboe:



The idea here is not so much to identify individual themes as to observe that Dvořák has created material so constantly ripe for elaboration that applying the terms "exposition" and "development" to this movement is—at least from the listener's point of view—almost meaningless. The soloist has barely a moment's pause once the music of the Allegro is under way; he is constantly varying and developing the thematic ideas, all the while displaying his skills as both melodist and pyrotechnical virtuoso par excellence. The "big" return to the main theme—the "recapitulation," if you must—really has nowhere to go, since so much has already happened, and Dvořák accordingly cuts things short with the suggestion of a brief cadenza (over forceful horn calls which recur in varying guises throughout the concerto) and then a contemplative bridge passage for winds and low strings—the soloist giving out yet another variant of the main theme—leading directly to the wonderfully expansive and beautiful F major Adagio.

The length of the second movement is supported not only by Dvořák's ability to create long-breathed arcs of melody, but also by his skill in juxtaposing contrasting key areas. Over a gentle cushion of orchestral strings, the soloist introduces an elegiac theme around which woodwinds weave soft garlands. The beginning of an orchestral statement—the melody now heard in flutes and oboes—is suddenly interrupted for a stormy F minor episode, distant horns adding to the tension. A gently rocking theme in C major signals the return of calm; when this is taken up by the soloist it is in E major—a place rather far removed from the original home key of F! The pace quickens, and martial trumpet fanfares herald the return of the main theme now in A-flat, first in oboes and clarinets, then sung with lavish yet gentle embellishment by the soloist. The "rocking" theme recurs, as expected, in F major, but Dvořák still has one more sound-area to explore, and the soloist takes up the rocking theme in A major—another third-related key, paralleling the earlier juxtaposition of C and E—before the music closes with a return of the main theme in the horns, at last in a secure F major, the soloist's calm figurations leading us to the very quiet final cadence.

The rondo finale is unflaggingly energetic, tuneful, and, to quote Michael Stein-



berg, "unabashedly Czech," exploiting the folk-dance rhythms of the *furiant* in its A major main theme and the duple-time *dumka* in the D minor central episode. Dvořák is particularly inventive in his presentations of the main theme: it is heard first over high strings, the second violins sustaining a tonic A; it returns against a crashing open fifth in the timpani and the simulation of Czech bagpipes in the open fifth of violins and cellos; and for its third appearance it sounds against a rush of upper-string activity with off-beat accents in the cellos and basses. For the *dumka* episode, Dvořák asks the timpanist to retune his E to a D (other briefer instances of retuning occur occasionally in this score); this episode also stresses two-against-three cross-rhythms, particularly via the triplets of the horns heard against the steady 2/4 of the *dumka* theme. Near the end, there is a striking change of color when the solo flute brings back the main theme beginning on A-flat, and then a brief reference to the *dumka* prepares the exuberant final pages, a sudden accelerando and four brilliantly boisterous chords bringing this marvelous movement to a close.

—from notes by
Marc Mandel

The complete version of this program note appeared originally in the program book of the San Francisco Symphony copyright ©1984.

William Bolcom
MCMXC Tanglewood

William Bolcom was born in Seattle, Washington, on May 26, 1938, and lives in Ann Arbor, Michigan. He composed MCMXC Tanglewood *this spring on a commission from the Boston Symphony Orchestra, supported by a grant from the AT&T Foundation, to celebrate the fiftieth anniversary of the Tanglewood Music Center, completing the piece over Memorial Day weekend, and the final revisions on June 11. The manuscript bears a double dedication: "For the Boston Symphony Orchestra & William Schuman (Happy 80th!)." This is the first performance. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, three percussionists (playing small sizzle and medium cymbals, tam-tam, crotales, glockenspiel, chimes, triangle, four tom-toms, snare drums, medium bass drum), piano/celesta, and strings.*

Though he won the 1988 Pulitzer Prize in composition for his Twelve New Etudes for piano, William Bolcom has until recently been best-known to the general public as a performer. He played a major role in the rediscovery of ragtime a decade or so ago, and made some of the finest recordings of classic piano rags. He tours regularly as the accompanist to his wife, mezzo-soprano Joan Morris, giving lively performances of the great songs of the American musical theater from the height of vaudeville in the "Gay Nineties" through World War II, and recently they have included more contemporary cabaret songs in their repertory as well. With co-author Robert Kimball he produced a valuable memoir of one of the most talented composer-lyricist teams of musical theater, Eubie Blake and Noble Sissle, important figures in the short-lived efflorescence of African-American musical theater on Broadway in the '20s, *Reminiscing with Sissle and Blake*.

Bolcom entered the University of Washington in his native Seattle at the age of eleven to study composition with John Verrall and George McKay. Later he studied extensively with Darius Milhaud, both in California and in Paris. In 1964 he received the first Doctor of Musical Arts degree to be granted by Stanford University. In 1966

he was a Fellow in Composition at the Tanglewood Music Center. Among other honors, Bolcom has received two Guggenheim fellowships, a Koussevitzky Foundation grant, and an award from the American Academy of Arts and Letters. Such a recital of academic and professional accomplishments would seem to fit a composer destined to take his place in the groves of academe, turning out ivory tower works at a genteel pace. He has, to be sure, found academic positions at the University of Washington, Queens and Brooklyn Colleges of the City University of New York, the Yale Drama School (where he was composer-in-residence), and the NYU School of the Arts. Since 1973 he has been on the composition faculty of the School of Music of the University of Michigan.

The last few years have seen a marked increase in performances of his music, in new commissions and premieres; these have included, among other things, a violin concerto, a cello-and-piano sonata for Yo-Yo Ma and Emanuel Ax (which they performed here Thursday night), a musical theater score, and a forthcoming opera commissioned by the Lyric Opera of Chicago. These only hint at the wide range of works he has composed, from cabaret songs and exquisite piano rags in the modern vein to symphonic works. Yet even this summary does not adequately describe the breadth of his style, since within the bounds of, say, the Eighth String Quartet, the musical language may range from atonal expressionism to the syncopation of a ragtime piece. *Ragomania*, an orchestral work commissioned by the Boston Pops and first performed in 1982, has all the energy and flair of a festive classic rag yet also evokes, at times, the melting warmth of a romantic score like *Rosenkavalier*. Bolcom insists that laughter is as much a part of life as anguish, and it must therefore find a place in his art. He cannot, he has said, scowl and complain all the time; he wants to chuckle too, or raise a wry eyebrow, or laugh out loud. His largest work, an evening-length setting of William Blake's *Songs of Innocence and Experience*, composed over nearly a quarter of a century, covers a broader gamut of styles than anything else he has done, comprehending within itself folksong-like simplicity, rock music, ragtime, jazz, and the most complicated polyphonic and orchestral techniques.

MCMXC Tanglewood is one of five Boston Symphony Orchestra commissions of a short orchestral work—roughly five minutes in duration—to celebrate the fiftieth anniversary of the Tanglewood Music Center, each of the commissioned composers representing a different decade of the TMC's first fifty years. Bolcom's piece opens

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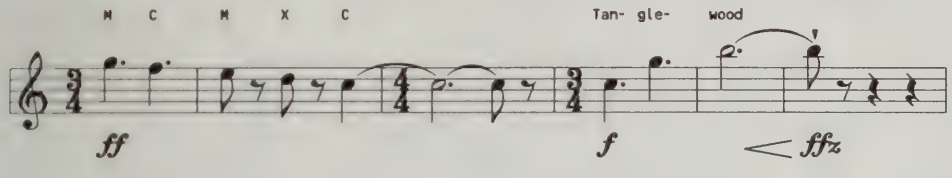
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with a bright motto figure of eight chords featuring the brass and woodwinds. Over these chords he has written the title of his piece, which consists of five letters representing the year 1990 in Roman numerals followed by the three syllables of the word "Tanglewood." Actually, the original title was supposed to be *Tanglewood MCMXC*, but after finishing the score, the composer realized that the opening trumpet figure offered a perfect musical setting of those words in reverse order (and assuming that the Roman numeral is spelled out):



so he changed the title to its present form.

That was not the only element of the piece that surprised Bolcom as he progressed. Though the opening trumpet outlines most of the C major scale (in the first phrase *G-F-E-D-C*; in the second, *C-G-B*), it is harmonized very chromatically. The first two chords expose eight of the twelve pitches in the twelve-tone set; the remaining four pitches appear over the next few chords, with the twelfth arriving only on the final chord of the figure. "That happened without being willed," says the composer. "Every piece comes differently in life, and in this case a certain serial rigor appeared without my inviting it." Once he became aware of what his subconscious invention had produced, he found the need to add two pages at the end of the nearly-completed score to carry out the implications of the opening.

When approached to write a piece in celebration of a half-century of the Tanglewood Music Center, Bolcom says, he was asked to write a fanfare. In further discussion, he says, the idea grew of making the work more of an overture, but with fanfare elements; hence the brilliant trumpet figure that opens the piece and functions as a motto. There follows a *misterioso* section for busy, whispering, muted strings, against a sinuous line in the oboes, gradually taken over by the other woodwinds. This turns into an energetic dance in 3/4 time, with each orchestral family taking enthusiastic part. Recollections of the opening motto introduce slower material with sustained, complex chords in the muted strings providing a background for elegant decorated

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lines in the celesta, flutes, glockenspiel. A brief but vigorous 2/4 presto brings the fanfare-overture to a close with another tone-row statement for the full orchestra, designed to hint at the key of C. The last ten bars consist of reiterations of the note *G*; in the context this has, as the composer notes, something of an incomplete effect, a dominant left unresolved. Coming at the end of an overture-like work, it thus opens up what follows, roughly asserting "On with the show!"

—Steven Ledbetter

William Schuman
Symphony No. 3

William Howard Schuman was born in New York City on August 4, 1910, and still lives there. He celebrates his eightieth birthday today at Tanglewood. He composed the Third Symphony in late 1940, completing it in Larchmont, New York, on January 11, 1941. The symphony, which bears the dedication "For Serge Koussevitzky," received its first performance from the Boston Symphony Orchestra, Koussevitzky conducting, on October 17 that year. The most recent BSO performances took place at Symphony Hall, Washington, D.C., and Worcester, in October 1980; Seiji Ozawa conducted. This is the first Boston Symphony performance at Tanglewood. The symphony is scored for two flutes (one doubling piccolo), two oboes and English horn, two clarinets, E-flat clarinet, and bass clarinet, two bassoons, four horns, four trumpets, four trombones, tuba, timpani, snare drum, cymbals, bass drum, xylophone, and strings; also listed in the score as "Optional, but very desirable" are third flute (doubling second piccolo), third clarinet, third bassoon, contrabassoon, an additional four horns, and piano.

There is no surprise when an American boy shows a passionate interest in baseball. Nor is it unusual for a teenager in the 1920s to discover an interest in music and form a jazz band, for which he would write and arrange popular style tunes. We might expect that "Billy Schuman and his Alamo Society Orchestra" might, with luck and perseverance and a repertory of original songs—including several written in collaboration with Frank Loesser—develop into one of the successful dance bands of the day. But who would have imagined in early 1930 that this boy, almost twenty, would within a decade appear as one of America's most promising symphonic composers? Or that he would pursue a career of rare distinction as composer, educator, and ad-

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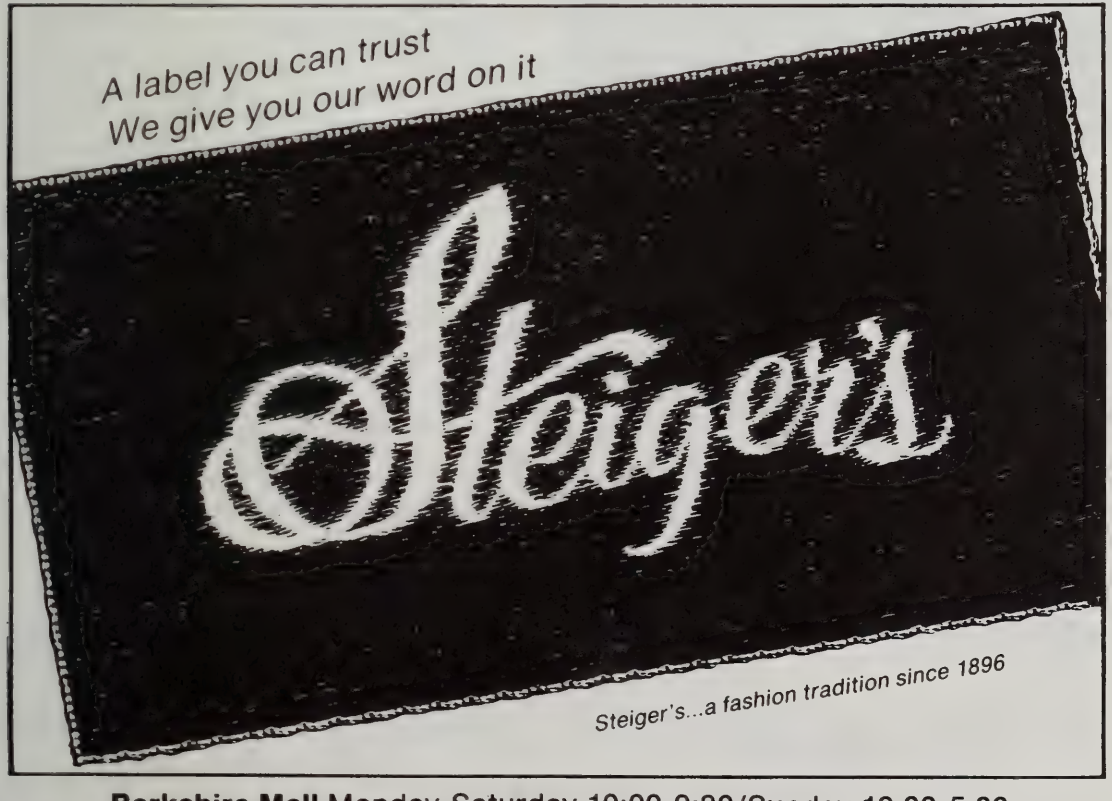
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ministrator, becoming (among other things) president of the Juilliard School and the first president of Lincoln Center for the Performing Arts? And that he would produce, in the course of his distinguished career, ten symphonies, numerous concertos, choral works, chamber music, and even an opera about baseball?

The surprising transmutation occurred because William Schuman agreed reluctantly to go with his sister to a Carnegie Hall concert on April 4, 1930, at which Toscanini led the New York Philharmonic in music by Wagner, Kodály, and his near-namesake Robert Schumann. The powerful effect of that experience—seeing the massed strings bowing uniformly, hearing the sonorous brasses, reveling in the infinitely varied sonorities—convinced the young man that he had to compose symphonic music. He was undeterred by the fact that he had not yet even begun the most basic study of music theory. With characteristic energy and determination, he plowed right in, finding teachers who could teach what he wanted to know and listening to a great deal of music.

He quickly became a master of contrapuntal techniques, of technical skills that are evident in all of his symphonic works. Perhaps it is not too fanciful to suggest that Schuman's early mastery of counterpoint may be in some way related to his experience in composing for a teenage band without a score; he had to keep the entire work in his head while teaching each member of the ensemble his own part. Such long-range thinking was surely the foundation of his sense of musical architecture, which is so brilliantly displayed in the Third Symphony.

The emergence of the young William Schuman in the late 1930s was largely due to the perceptiveness of Serge Koussevitzky. Prompted by a word from Aaron Copland, Koussevitzky programmed Schuman's Second Symphony. Though it was not a great success with the critics and audiences (one radio listener wrote, "Your symphony made me lose my faith in the power of aspirin tablets"), Koussevitzky retained faith in



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him. His next work, the *American Festival* Overture (to be performed at Tanglewood on August 24), was an instant success. Koussevitzky requested a new piece; this was Schuman's Third Symphony (and the earliest of his ten symphonies that he still recognizes). Its premiere brought the composer the highest praise and the first award in music ever given by the recently founded New York Critics Circle.

One of the first things that is clear from a hearing of Schuman's music is that he is a true symphonist—not a composer who strings together unrelated melodies in a kind of potpourri, but rather one who builds from the smallest, most abstract musical bricks and mortar an edifice planned on a grand scale, never losing sight of the main goal even in the swirl of richly elaborate detail. Moreover he handles his instrument—the orchestra—in a way that is characteristic and recognizable. He loves to write for the instruments in family groups, resulting in a rich impasto of pure woodwind sound, or brass, or strings. His basic approach is melodic. Indeed, it is common for his symphonies to begin with a soaring, chromatic arch of *cantabile* melody exposing the essential ideas from which the rest of the piece is to be built.

The Third Symphony is in two large movements, each subdivided into two parts: Passacaglia and Fugue, Chorale and Toccata. The terms refer to time-honored

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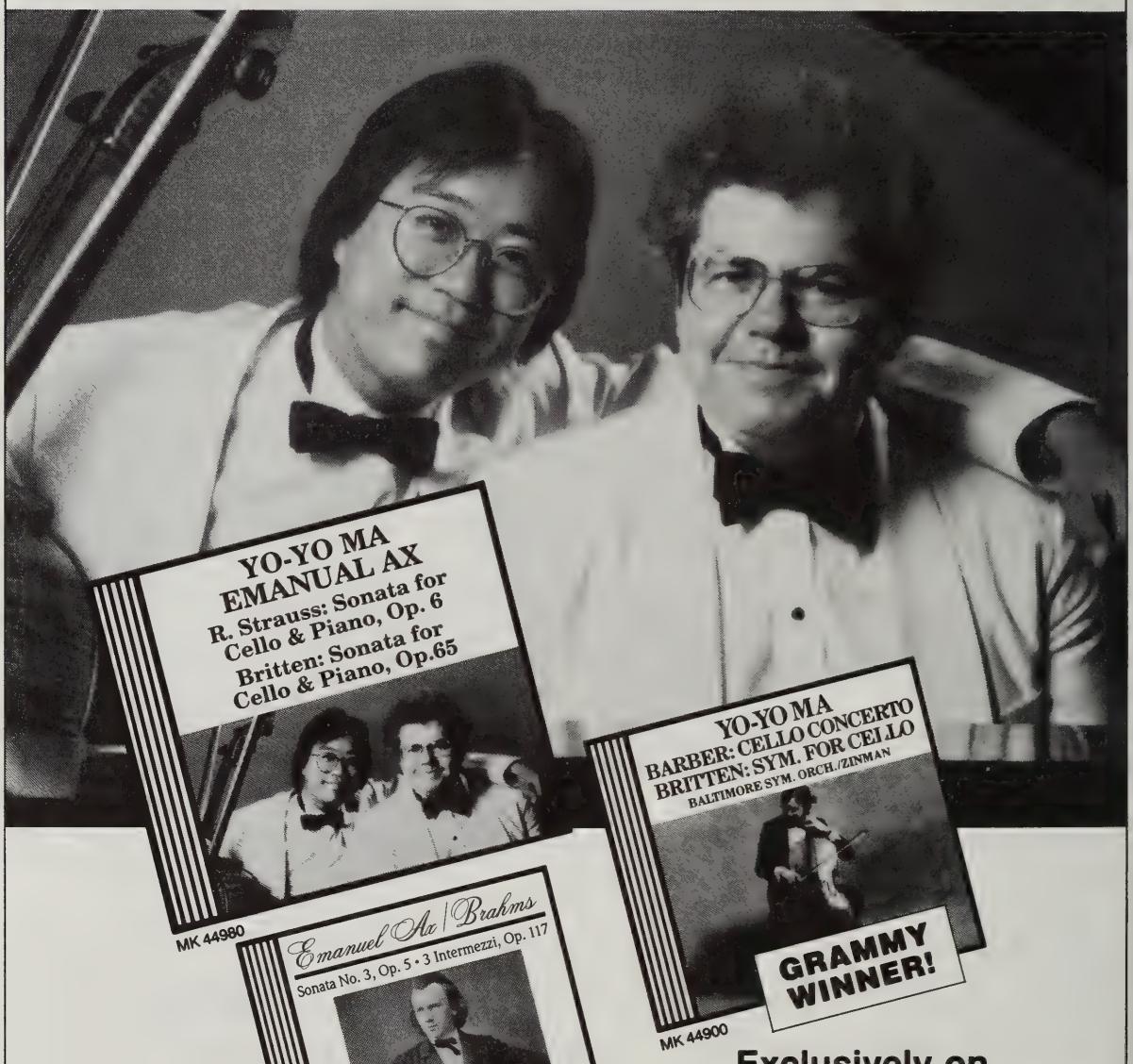
Baroque forms, but there is nothing academic about the way Schuman enjoys them. He probably chose these genres because they are traditionally contrapuntal, an approach he finds congenial. The Passacaglia theme, exposed at once in the violas, is typically Schumanesque, featuring large leaps with gaps filled in by smaller ones, not repeating itself anywhere, and reaching a single climactic high note. The melodic intervals function as the building blocks for all the thematic ideas in the symphony: octave leaps, successive fourths producing a seventh, upward-soaring sixths. The Passacaglia begins with a canon, each part entering seven measures after the preceding voice and a half-step higher, so that the entries climb through half an octave, from E to B-flat, leading to a series of variations that culminate without break in the Fugue. Its theme, constructed of the same motivic material as the Passacaglia, is first presented in violas, cellos, and horns. Each fugal entry begins a half-step higher than the preceding one, so that we move by semitones from B-flat to E, thus completing the octave rise begun in the Passacaglia. Since no voice drops out after entering, the result is a massive structure in seven real parts, a contrapuntal *tour de force*, most astonishing for the fact that Schuman's scoring keeps all this activity clear, when it could become hopelessly muddled. After an interlude for four trumpets, a more tranquil, lyrical version of the theme generates a new, lighter fugal section, which builds to the movement's climax, with trumpets and horns playing a harmonized version of the original fugue theme, freely augmented, against the more lyrical variant in the trombones and basses.

The second movement, like the first, begins rather slowly and quietly before building to a sonorous conclusion. The Chorale is an original melody constructed out of the same intervals as the Passacaglia and Fugue, though rather squarer in its phrasing, like a hymn tune. The full tune is first played by the trumpet, after which several variations wind down to a soft conclusion that leads without pause into the Toccata, a hell-for-leather orchestral showpiece that begins with its own theme (still derived from the Passacaglia) but gradually brings together elements from other parts of the symphony.

Practically all of Schuman's symphonies are conceived purely as abstract musical compositions, without programmatic elements. Still, it is impossible to hear the Third without being aware that the music is tremendously affirmative. It is also, in the best sense of the phrase, a symphony very much of its time. That time, 1940-41, was a period of darkening portents for the whole world; Europe was at war, and many people wondered how long America could stay out of it. Perhaps subconsciously, William Schuman responded to the mood of the day with a "heroic symphony"—not a piece of jingoistic flag-waving, but a reminder that the qualities of decisive commitment and courage have been among the most attractive elements of the American character in times of danger. And yet, he did not write a symphony limited to its time, but rather a sturdy expressive structure to which we can still respond with recognition of things often forgotten. And in so doing, he composed a work that can rank with but a handful of others as contenders for the title of "the great American symphony."

—S.L.

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WEBER — Overture to *Euryanthe*

CHOPIN — Piano Concerto No. 2 in F minor, Opus 21
- Maestoso
- Larghetto
- Allegro vivace

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INTERMISSION

BRAHMS — Symphony No. 4 in E minor, Opus 98
- Allegro non troppo
- Andante moderato
- Allegro giocoso
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Carl Maria von Weber
Overture to *Euryanthe*

Carl Maria von Weber was born in Eutin, near Lubeck, apparently on November 18, 1786, and died in London on June 5, 1826. He composed his "grand heroic-romantic opera" Euryanthe *to a libretto by Wilhelmine von Chezy in 1822 and 1823; the first performance took place in the Kärntnertor Theater in Vienna on October 25, 1823. The first known performance of the overture in America was given by the New York Philharmonic under George Loder on May 15, 1844. Georg Henschel led the first Boston Symphony performance in December 1882, Eleazar de Carvalho the first Tanglewood performance in August 1951, and Emil Tchakarov the most recent Tanglewood performance in July 1984. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Following the enormous success of *Der Freischütz*, Weber was eager to continue forging a new path for German opera. In October 1821 he requested a libretto from an acquaintance with literary velleities, Helmine von Chezy. Overruling her protestations that she had never written a theatrical piece, knew nothing about opera, and had not even been to an opera for years, Weber presented her with samples of librettos he admired in order to give her some indication of what he was looking for. Everyone was hoping for a carbon copy of *Freischütz* (theater managers in the early nineteenth century were no different from television executives today!), but Weber was determined to move into higher spheres and to write a serious, through-composed score.

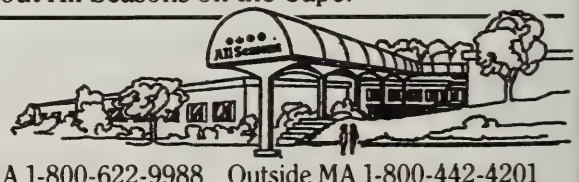
Up until the 1820s, all German operas had fallen into the tradition of the *Singspiel*, literally a "sung play," with spoken dialogue connecting independent musical numbers. Now, all practitioners of the musical theater are intensely aware that the most awkward moment in a show is the instant of transition from speech to song, from "realism" to "artifice," and much of the history of the modern American musical theater consists of inventive ways of getting past that difficult moment. Italian and French opera in the serious genres, at least, had already become completely musical, sung from beginning to end, thus avoiding problems involved in mixing the elevated tone of song with the more casual, often farcical air of dialogue. But in Germany,

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even operas aiming at the very highest level of ethical tone—*The Magic Flute* and *Fidelio*, for example—were not distinguished in a formal sense from the merest vulgar farce.

Weber was determined to change that. He planned to write music that would run from beginning to end of the work. It is unfortunate that he did not listen to Chezy when she insisted that she was not up to the work, because she was absolutely right. (In fact, her incompetence, which is truly awe-inspiring, was ultimately responsible for the near loss of *two* important compositions: in addition to *Euryanthe*, she wrote the play to which Schubert composed his delightful *Rosamunde* music, but the colossal failure of the play itself meant that Schubert's music went lost for decades until it was discovered almost by accident.) Even when she had sent him a hopeless first draft, Weber did not give up on her, possibly because he felt some pity for her: she had already been through two unhappy marriages and had become, at the age of thirty-four, a pathetic eccentric. In any case, Weber realized that the first draft of the libretto was quite impossible. He consulted other theatrical and literary people, including such estimable figures as Ludwig Tieck, but failed to take such advice as they offered. In the end, even though Act III alone was rewritten eleven times, the result was a tangled hodgepodge of incidents and insufficiently motivated characters. In fact, no libretto in the history of opera has ever been so vehemently criticized as this one, especially because the high level of imagination of the music makes it quite clear that the work might well have been one of the great dramatic masterpieces under other circumstances.

The essential kernel of the plot is a common one, found in Boccaccio and many other sources: a husband boasts of his wife's fidelity; he is then falsely convinced that she has been untrue; he attempts to avenge his honor by killing her, though she escapes; the false betrayer is discovered and punished; the couple is reunited. In addition to having an old-fashioned plot, the libretto suffers also from absurdly stilted language. And the plot has some gaping holes, the most obvious of which is the fact that the heroine could have cleared up the entire mess when she was first accused but failed to do so for no other reason, it seems, than that the story would end too soon to make a full opera.

But what is important is how the composer reacts in his music, and there is no doubt that Weber produced a rich, colorful, dramatic, and brilliantly evocative score. A recent recording of the entire score makes clear how much has been lost to the theater by the opera's dramatic absurdities. No German composer coming after Weber could write an opera without taking *Euryanthe* into account: the rich use of chromatic harmony, far more daring than any composer of the time had employed; the varied orchestral color; the determination to unify the score, rather than allow it to be a patchwork of independent numbers—all these things pointed the way to the future.

As was typical of his practice, Weber composed the overture last. In *Der Freischütz*, the overture had provided something of a dramatic summary of the story to follow: the conflict between good and evil was already laid forth in the music heard before the curtain rose. The overture to *Euryanthe* was not so closely connected to the drama, though it is without doubt a brilliant achievement. Rather than summarizing the opposing forces of the plot, Weber used two themes associated with his hero, Adolar, for the two main themes of the sonata-form overture. Following a fanfare-like statement with rushing string parts, the winds utter Adolar's firm declaration of faith, "*Ich bau' auf Gott und meine Euryanthe*" ("I trust in God and my Euryanthe"); the festive E-flat music associated with the court moves to the dominant, where first violins introduce his love song, "*O Seligkeit, dich fass' ich kaum*" ("O such bliss I can scarcely grasp"). Most of the remainder of the overture simply puts these themes through their paces,

though there is an absolutely magical passage in the development section which quotes the music Weber wrote for a ghost scene, with the uncanny orchestral color created by the simple device of having eight solo violins, muted, playing against tremolos in the viola section. A fugato fills the heart of the development and brings about the return of the principal themes and a conclusion of festive brilliance.

—Steven Ledbetter

Frédéric Chopin
Piano Concerto No. 2 in F minor, Opus 21

Fryderyk Franciszek Chopin—or, as he called himself during his many years in France, Frédéric Chopin—was born in Zelazowa Wola, near Warsaw, probably on March 1, 1810, and died in Paris on October 17, 1849. He composed the F minor concerto in 1829 and was himself soloist at the first performance, which was given in Warsaw on March 17, 1830. The American premiere took place in New York on November 9, 1861, when the Philharmonic Society performed the work with soloist Sebastian Bach Mills under the direction of Carl Bergmann. Erich Leinsdorf led the first Tanglewood performance of Chopin's F minor concerto on July 24, 1966, with soloist Lilian Kallir; Louis Lortie was soloist for the most recent Tanglewood performance, under Charles Dutoit's direction, on July 16, 1988. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.

Chopin composed his two piano concertos within a year of each other, when he himself had barely finished his formal studies. He had begun composition work at the age of twelve with Jozef Elsner, director of the Warsaw Conservatory, in 1822. Chopin's talent as a pianist was recognized even earlier. In February 1818, a month before his eighth birthday, he made his first public appearance as a pianist, playing a concerto of Gyrowetz. And even at that time he was constantly improvising little pieces—polonaises and the like. But formal composition studies were to lead ultimately to his greatest and most enduring fame. Elsner attempted to teach Chopin the traditional classical forms, supervising the composition of the First Sonata, Opus 4, which is almost completely un-Chopinesque. Eventually, though, Elsner recognized

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that Chopin simply had such gifts that it was useless to impose an outside taste on them. He retained the private hope that Chopin would one day compose the great Polish national opera, but that hope was vain, since Chopin only desired to write music for the piano.

Few composers, indeed, have so consciously limited their output. Chopin never composed a piece that did not include the piano, and the bulk of his works are for piano solo. But it is on that instrument that he is most original. Despite his years of piano studies, he never became academic in the technical mechanics of performing, and his boundless imagination soon came up with new sonorities and devices that set him apart.

Warsaw was something of a musical backwater, but visiting celebrities gave Chopin some sense of the larger musical world. In 1828 he heard Hummel perform, and he quickly adopted the decorative elegance of that composer in his ensuing works. The following year he heard Paganini, who was such a powerful influence on instrumental music of the 1830s and 1840s by demonstrating the degree of virtuosic proficiency that might be possible.

In 1829, at the age of nineteen, Chopin finished his formal studies and visited Vienna, where he attracted a great deal of attention, especially for works like *Krakowiak*, the exotic Polish character of which was new to Vienna. When he returned home on September 12 he began work on his F minor piano concerto (published as No. 2, though it was the first to be composed). His progress with the work was reported in a series of letters to his friend Titus Woyciechowski. In the earliest of the series, dated October 3, it is clear that Chopin has finished the second movement and probably also the first. Some of this music was inspired by recent romantic passions—remember, he was only nineteen years old!—and Chopin mentions one of these to his friend. Titus knew that he had earlier been charmed by a young singer in Vienna, Mlle. Blahetka, but those tender feelings had been driven out by a new passion for Constantia Gladkowska, a vocal student at the Warsaw Conservatory, whom Chopin describes as

> my ideal, whom I have served faithfully, though without saying a word to her, for six months; whom I dream of, in whose memory the Adagio of my concerto has been written, and who this morning inspired me to write the little waltz [later published as Opus 70, No. 3, in D-flat] I am sending you.

By October 20, Chopin had clearly written a draft of the finale and had showed part of the concerto to his former teacher Elsner. He wrote to Titus Woyciechowski:

> Elsner has praised the Adagio of my concerto. He says it is original; but I don't wish to hear any opinions on the Rondo just yet as I am not quite satisfied with it. It will be interesting to see whether I shall have completed it by the time I get back [from a visit to Poznan, for which he was on the verge of leaving for a week or two].

His visit was extended by an invitation to the home of Prince Radziwill, a very musical aristocrat who lived near Poznan. On November 14, Chopin reported to Titus that he had enjoyed himself enormously.

> If it had been left to my own choice I could have stayed there until they kicked me out, but my private affairs—especially my concerto, which is still unfinished and urgently calls out for the completion of its Finale—forced me to quit that Paradise. It contained two Eves, the young princesses, extraordinarily charming and kind, musical and sensitive creatures [so much, perhaps, for the "ideal" that had inspired the slow movement of his concerto!].

In fact, after his return to Warsaw, Chopin concentrated on finishing the concerto, which received its premiere in the concert he gave on March 17, presenting a number of his works for the first time. It was such a success that it had to be repeated five days

later. On March 27, Chopin reported the event to his absent friend.

> My first concert, although it was sold out and there was not a box or seat to be had three days beforehand, did not make on the general public the impression I thought it would. The first Allegro of my concerto, which relatively few could grasp, called forth applause, but it seems to me that people felt they had to show interest ("Ah, something new!") and pretend to be connoisseurs. The Adagio and Rondo produced the greatest effect and demonstrations of sincere admiration could be heard . . . Kurpinski discovered fresh beauties in my concerto that evening, but Wiman admitted again that he doesn't know what people see in my first Allegro. Ernemann was completely satisfied, but Elsner regretted that the tone of my piano was too woolly and prevented my bass runs from being heard.

A different piano, a louder Viennese instrument, was provided for the second concert. This succeeded in pleasing the still larger crowd, though Chopin himself preferred his own piano, at least for intimate surroundings. It was only a few months later that he wrote his second concerto, in E minor (published as No. 1), and a few months after that (November 1830) that he left Poland to study abroad, never to return.

It would be unrealistic to expect a piano concerto written by a budding young virtuoso not out of his teens to display a command of the symphonic style of concerto writing—the careful balancing of soloist and orchestra, the intricate development of thematic ideas, and so on—that we have come to recognize in the earlier works of Mozart and Beethoven. Not only was such a style inimical to Chopin's original genius, but he had not even encountered the concertos of Beethoven, who had not yet been admitted to the Pantheon of Warsaw's musical life. Hummel was the major composer whose concertos provided a basic model for Chopin, along with works of Ries,

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Gyrowetz, and Moscheles—concertos by keyboard virtuosi written to display their own technical prowess.

But for all of Chopin's youth and relative inexperience, his concertos are extraordinary in that special way that makes all of his best music personal and immediately identifiable. The first movement's orchestral exposition begins with a marchlike theme pensively presented in the strings and then taken over by the full orchestra. This opening presents a variety of ideas that seem for the most part inspired by the stereotypes and standard gambits of any number of classical concertos. But when the soloist enters, after an atmospheric preparation, with a figure that descends through four-and-a-half octaves, Chopin's personality at once takes over, even when the soloist is simply laying out the themes that have already been heard in the orchestra. From this point on the piano part directs the course of the movement. While obviously influenced by the decorative art of such virtuosi as Hummel and Moscheles, Chopin's highly ornamental writing is far more expressive, far more poignant. He turns the appoggiatura and the suspension—devices done to death by the naive and superficial treatment of lesser composers—to new uses through his harmonic originality. Formally the first movement is as simple and straightforward as we might expect a student work to be. It is the content here that proclaims the budding master.

The slow movement already reveals the genius of the composer. Elsner was right to praise its originality, which reveals itself in the extraordinary freedom with which Chopin has decorated the simple formal A-B-A outline, with an effective dramatic contrast in the middle section and a lavish outpouring of lyrical intensity.

The finale of the concerto is related to that Polish country dance, the mazurka, that Chopin made so wonderfully his own. The traditional mazurka was in triple time accompanied by strong accents on the second or third beat (when danced, the accents were reinforced by a strong tap of the heel). The mazurkas that Chopin wrote for solo piano were mostly in three-part song form. This concerto movement is a rondo with several sharply contrasting themes in mazurka style, closing with a virtuosic and dramatic coda.

—S.L.

Johannes Brahms
Symphony No. 4 in E minor, Opus 98

Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. His first mention of his Fourth Symphony is in a letter of August 19,1884 to his publisher, Fritz Simrock. The work must have been completed about a year later, and in October 1885, Brahms gave a two-piano reading of it with Ignaz Brüll in Vienna for a small group of friends including the critic Eduard Hanslick, the surgeon Theodor Billroth, the conductor Hans Richter, and the historian and Haydn biographer C.F. Pohl. Brahms conducted the first orchestral performance at Meiningen on October 25, 1885. The American premiere was to have taken place in Boston in November 1886. Wilhelm Gericke in fact conducted the work at the public rehearsal on the 26th of that month, but cancelled the scheduled performance after making highly critical remarks to the audience about the new score. He did conduct it at the Boston Symphony concerts of December 22 and 23, 1886, but meanwhile Walter Damrosch had gotten ahead of him with a concert performance with the New York Symphony on December 11. Serge Koussevitzky led the first Tanglewood performance in August 1938 and Seiji Ozawa the most recent in July 1987. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and

triangle appear in the third movement only, contrabassoon in the third and fourth movements only, and the trombones in the fourth movement only.

Brahms sat on his First Symphony for close to twenty years. He was making sketches in the late '50s, friends like Clara Schumann and Albert Dietrich saw the first movement in more or less completed state in the early '60s, the C major horn call that now floods the introduction to the finale with sunlight served as a birthday greeting to Clara in 1868, but still, in 1872, Brahms wrote, "I shall never write a symphony! You can't have a notion what it's like always to hear such a giant marching behind you." It was late 1876 when he at last released the work for performance. The terror of Beethoven and the terror of the idea of symphony once overcome, three more such works followed in relatively quick succession. The Second came along almost right away, having been begun, finished, performed, and published, all in 1877. Then there was an interval filled with other work—the Violin Concerto and Second Piano Concerto, the *Academic Festival* and *Tragic* overtures, *Nänie* and *Gesang der Parzen*, chamber music including the G major violin sonata, C major piano trio, and F major string quintet, solo piano pieces, songs, and a second book of Hungarian Dances. The Third Symphony, begun 1882, was finished in the summer of 1883, and the Fourth seems to have been started during the summer of the following year. That year he chose Mürzzuschlag in Styria for his annual holiday*; "The cherries don't ever get to be sweet and edible in this part of the world," he wrote to several of his friends, adding that he feared his new music had taken on something of their flavor.

As always, he announced work in progress with caution. To his publisher he made only some vague noise about a need for paper with more staves. To Hans von Bülow he reported in September 1885:

> Unfortunately, nothing came of the piano concerto that I should have liked to write. I don't know, the two earlier ones are too good or maybe too bad, but at any rate they are obstructive to me. But I do have a couple of entractes; put together they make what is commonly called a symphony. On tour with the Meiningen orchestra, I have often imagined with pleasure how it would be to rehearse it with

*During the year, in the city, Brahms sketched new works and read publishers' proofs. He also still gave occasional concerts. Summers, in the country, he did his most concentrated composing. These were working holidays, then, and the choice of site—and no place, however lovely, served him more than three years in a row—was one of the principal preoccupations of each spring.



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you, nicely and at leisure, and I'm still imagining that now, wondering by the way whether it would have much of an audience.

Meiningen, about 100 miles east and slightly north of Frankfurt, and now just over the border into the German Democratic Republic, was the capital of the tiny principality of Saxe-Meiningen. The little town had a vital theatrical and musical community, and during the last part of the nineteenth century, when first Hans von Bülow and then Fritz Steinbach were its conductors, the Meiningen orchestra was one of Europe's elite musical organizations. Von Bülow, fifty when he began his five-year stint at Meiningen in 1880, was one of the most imposing and brilliant musical personalities of the century. A remarkable pianist, conductor, and polemicist, he was one of the most prominent of the Wagnerians and conducted the first performances of *Tristan* and *Meistersinger*. He was caught in a wretched personal situation when his wife, the daughter of Franz Liszt, left him for Wagner. He continued to conduct Wagner's music, but he became one of the most fervent admirers and effective champions of Brahms (and thus one of the few to bridge what seemed then a vast gulf between musical ideologies). He was, in any event, delighted to have Brahms come to Meiningen with his new symphony, and he cautiously explored the possibility of including composer and work on a tour of the Rhineland and Holland. In due course, Brahms arrived at Meiningen, and the new symphony went into rehearsal. "Difficult, very difficult," reported von Bülow, adding a few days later, "No. 4 gigantic, altogether a law unto itself, quite new, steely individuality. Exudes unparalleled energy from first note to last." The premiere went well, and the audience tried hard but unsuccessfully to get an encore of the scherzo. Von Bülow conducted a repeat performance a week later, after which the orchestra set off on its tour, with Brahms conducting the new symphony in Frankfurt, Essen, Elberfeld, Utrecht, Amsterdam, The Hague, Krefeld, Cologne, and Wiesbaden. It was liked and admired everywhere, though Vienna rather resisted the performance two months later by the Philharmonic under Richter, a performance unfortunately prepared nowhere near as well as the series in Meiningen.

It is curious that while the public took to the Fourth, Brahms's friends, including professionals and near-professionals like Hanslick and Elisabeth von Herzogenberg, had some difficulty with it. Perhaps that can be explained. The public, except in Vienna, heard superbly realized performances, while Hanslick, for example, knew it first from a two-piano reading (he remarked it was like being beaten up by two tremendously intelligent and witty people) and Frau von Herzogenberg, cursing the difficult horn and trumpet transpositions, had to decipher it at the piano from the manuscript of Brahms's full score. Then, where the public would have chiefly perceived and been carried by the sweep of the whole, the professionals, with their special kind of connoisseurship and perception of detail, would have been more struck by what was—and is—genuinely difficult in the score.

It is fascinating, for example, to learn that the opening was disconcerting to Joseph Joachim. Something preparatory, he suggests, even if it were only two measures of unison B, would help listeners find their way into the piece (in fact, reading his correspondence with Brahms, we learn that originally there were some preparatory measures which were struck out and destroyed). The second statement of the opening melody was difficult to unravel, the theme itself now given in broken octaves and in dialogue between second and first violins, with elaborate decorative material in violas and woodwinds. Almost everyone was upset over what seems now one of the most wonderful strokes in the work, the place where Brahms seems to make the conventional, classical repeat of the exposition but changes one chord after eight measures, thereby opening undreamed-of harmonic horizons, and only then, after so leisurely a

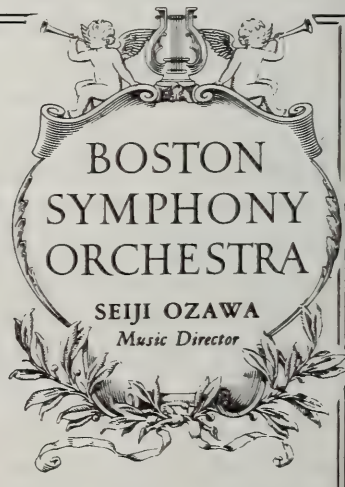
start, moves into the closely argued development. On the other hand, everyone admired the dreamily mysterious entry into the recapitulation—the long sequence of sighing one-measure phrases, subsiding, sinking into one of only four places marked *ppp* in all of Brahms's orchestral music, from which oboes, clarinets, and bassoons emerge in their severe yet gentle reediness to sound the first four notes of the opening melody, in immense magnification, strings weaving an enigmatic garland about the last note. The next four notes are treated the same way, and then the music's melancholy flow resumes in the expected way.

For Brahms to build slow movement over the same keynote as the first movement is rare indeed; yet he does it here and finds an inspired way of celebrating simultaneously the continuity and the contrast of E minor (the first movement) and E major (the second). Horns play something beginning on E—a note we have well in our ears after the emphatic close of the Allegro—but which sounds like C major. It turns out to be something more like the old Phrygian mode, and it is in any case fresh enough and ambiguous enough to accommodate the clarinets' hushed suggestion that one might place a G-sharp over the E, thus inaugurating an idyllic E major. But the notion of a C major beginning is not forgotten and will be fully pursued in the massively rambuctious scherzo.

For the finale, Brahms goes back to the E minor from which he began, but with a theme whose first chord is A minor and thus very close to the world of the just finished scherzo. Brahms's knowledge of Baroque and Renaissance music was extensive and, above all, profound, and so, when he writes a passacaglia, which must have seemed like sheer madness to the up-to-date Wagnerians, he does it like a man composing living music, with no dust of antiquarianism about. He had been impressed by a cantata, then believed to be by Bach (listed as No. 150, *Nach dir, Herr, verlanget mich*), whose last movement is a set of variations over a repeated bass, and he had maintained that something could still be done with such a bass, though the harmonies would probably have to be made richer. And of course he knew well the great chaconne for violin solo. The finale of the *Haydn* Variations of 1873 was a brilliantly achieved trial run, but the

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scope of the grand and tragic finale of the Fourth Symphony is on another level altogether. Woodwinds and brasses, joined at the last by rolling drums, proclaim a sequence of eight chords. The trombones have been saved for this moment, and even now it is characteristic that the statement is *forte* rather than *fortissimo*. The movement falls into four large sections. First, twelve statements of the eight-bar set, with bold variations of texture, harmonic detail, and rhetoric. This phase subsides, to inaugurate a contrasting section, first in minor still, but soon to move into major, in which the measures are twice as long, the movement thus twice as slow. (Brahms is explicit here about wishing the beats, though there are now twice as many of them per measure, to move at the same speed as before: in other words, the double length of the measures is enough to make this "the slow movement" of the finale, and the conductor should not impose a further slowing down of his own.) Four of these bigger variations make up this section. The original pace is resumed with what appears to be a recapitulation. But strings intervene passionately midway through the eight-chord sequence, and the ensuing sixteen variations bring music more urgently dramatic than any yet heard in the symphony. The passion and energy are released in an extensive, still developing, still experiencing coda at a faster speed. Thus the symphony drives to its conclusion, forward-thrusting yet measured, always new in detail yet organically unified, stern, noble, and with that sense of inevitability that marks the greatest music.

—Michael Steinberg

Now Artistic Adviser of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.



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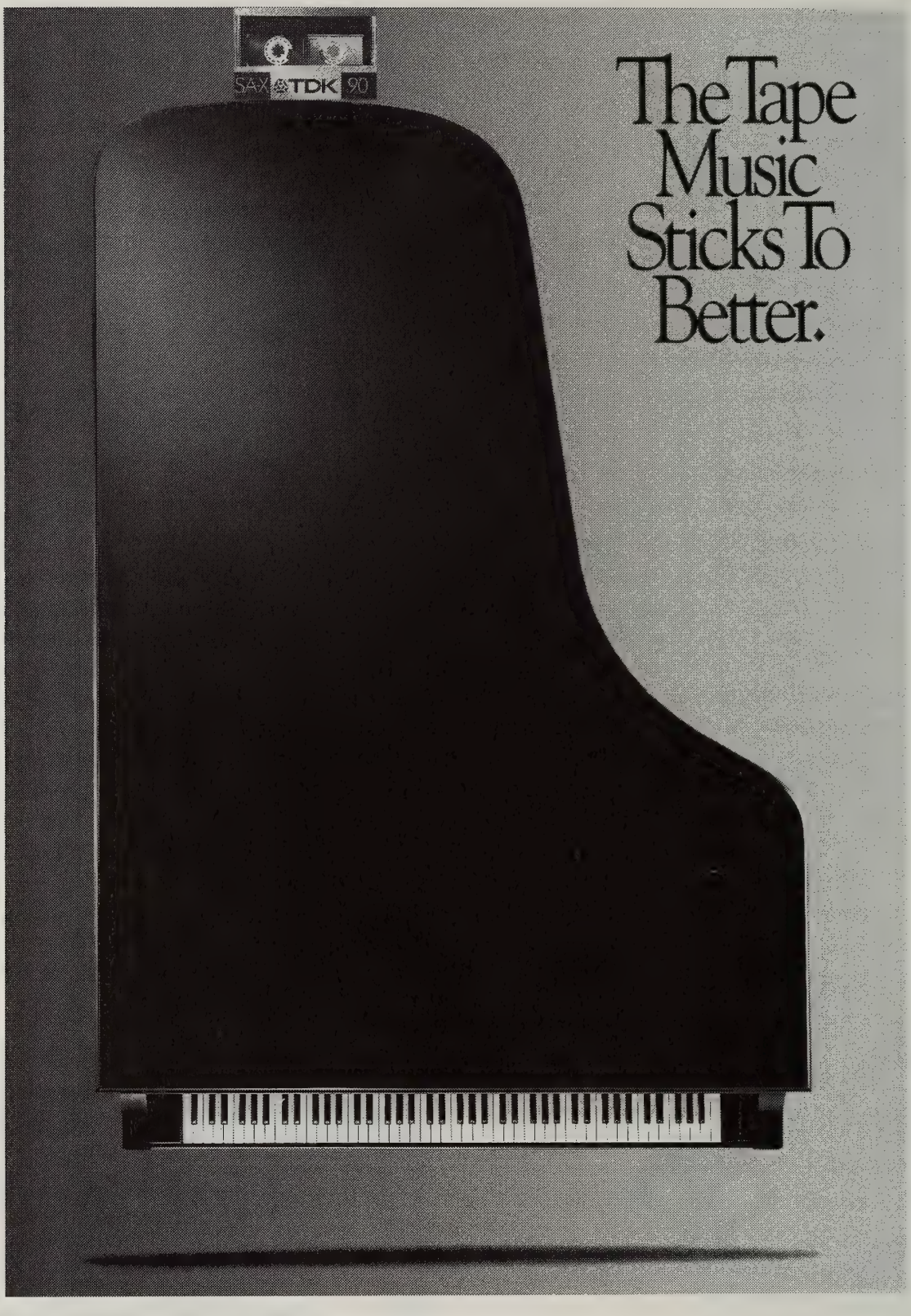
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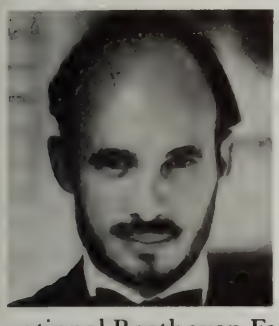


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ARTISTS

Dennis Russell Davies



Dennis Russell Davies holds three musical directorships and performs as guest conductor with major orchestras on both sides of the Atlantic. In his third year as general music director of the City of Bonn, West Germany, he is also principal conductor and co-founder of the American Composers Orchestra and music director of the Cabrillo Music Festival. As music director of Bonn, he serves as artistic director/chief conductor of the Orchester der Beethovenhalle Bonn and music director of the Bonn Opera House. His 1989-90 Bonn season included a seventeen-city North American debut tour, new productions of *Aida*, *Das Rheingold*, and Philip Glass's *Fall of the House of Usher*, and the International Beethoven Festival held every three years. Also this season he conducted the Vienna Radio Orchestra, the RAI Radio Orchestra in Rome, the Cologne Radio Orchestra, the American Composers Orchestra at Carnegie Hall, the Boston Symphony Orchestra, and the Philadelphia Orchestra. Mr. Davies was general music director of the Stuttgart Opera from 1980 to 1987 and music director of the St. Paul Chamber Orchestra from 1972 to 1980, leading that group to international recognition through increased tours and recording projects. From 1985 to 1988 he was principal conductor/classical music program director of the Saratoga Performing Arts Center, summer home of the Philadelphia Orchestra. Operatic engagements in the United States have brought him to Chicago Lyric Opera, Houston Grand Opera, and Santa Fe Opera. In Europe he has conducted at the Netherlands Opera, Paris Opera, Hamburg Opera, and, as the second American ever invited to conduct there, the Wagner Festival in Bayreuth. Born in Toledo, Ohio, in 1944, Dennis Russell Davies studied piano with Berenice B. McNab; at the Juilliard School of Music he studied piano with Lonny Epstein and Sascha Gorodnitski and conducting with Jean Morel and Jorge Mester. He first attracted public attention in 1968, when he and Luciano Berio founded the Juilliard Ensemble. A champion of contemporary music, he has collaborated with a wide range of musicians, including Laurie Anderson, Keith Jarrett, Duke Ellington, and Elliott Carter. Mr. Davies' recordings include a Grammy-winning performance of Copland's *Appalachian Spring* and a CBS Masterworks release of Philip Glass's *Akhnaten*, as well as all-Mozart and all-Beethoven albums with the Orchester der Beethovenhalle Bonn on Musicmasters. Mr. Davies received the Ditson Conductor's Award from Columbia University in 1987. He made his first appearances with the Boston Symphony Orchestra in February 1981.

Midori



At age eighteen, acclaimed violinist Midori has appeared with major orchestras and conductors throughout the world. Summer festival appearances have included Tanglewood, Saratoga, Great Woods, the Hollywood Bowl, Ravinia, the Mann Music Center, Blossom, and Mostly Mozart. Her 1989-90 season included tour performances in East Asia with Zubin Mehta and the New York Philharmonic, recitals throughout Japan, her Carnegie Hall orchestral debut, and recitals throughout the United States and Europe, in addition to numerous orchestral engagements. This summer she returns to Japan for recitals and appearances with the London Symphony Orchestra as part of the inaugural Sapporo Festival. In the United States she performs at the Hollywood Bowl, Tanglewood, Saratoga Springs, and the Garden State Arts Center. Scheduled for 1990-91 are her Carnegie Hall recital debut and appearances with the symphony orchestras of Boston (including Opening Night of the BSO's 1990-91 subscription season, subscription concerts, and two Carnegie Hall concerts), Dallas, Detroit, Pittsburgh, San Francisco, and St. Louis. In Japan, besides regular recitals and her 1989 performances with the New York Philharmonic, she has appeared with the St. Louis Symphony and the NHK Symphony and participated in the Concert for Peace in Hiroshima conducted by Leonard Bernstein. Midori is an exclusive Sony Classical (formerly CBS Masterworks) recording artist. Her debut recording for that label was the Dvořák Violin Concerto with Zubin Mehta and the New York Philharmonic; this was followed by the Paganini Caprices for solo violin and the two Bartók violin concertos with the Berlin Philharmonic under Mr. Mehta. Earlier recordings, for Philips, have included music of

Vivaldi, Bach, Paganini, and Tchaikovsky. In 1989 Midori was among the first recipients of the Los Angeles Music Center's Dorothy B. Chandler Performing Arts Awards; in 1988 she became the youngest person ever named Best Artist of the Year by the Japanese government. She has appeared many times on television, including the 1988 Kennedy Center Honors and the gala Tanglewood concert celebrating Leonard Bernstein's seventieth birthday. Born in Osaka, Japan, in 1971, Midori began studying the violin with her mother, Setsu Goto. In 1982 she came to New York, where she studied with Dorothy DeLay, Jens Ellermann, and Yang-Ho Kim. In 1982, when she was eleven, Zubin Mehta invited her to be a surprise soloist on the New York Philharmonic's New Year's Eve concert. Midori lives in New York City and attends the Professional Children's School. She made her Boston Symphony debut at Tanglewood in 1986 and has appeared here each summer since then.

Marek Janowski



Marek Janowski's status as a major conductor was recently reconfirmed with the release of his acclaimed recording of Wagner's *Ring* cycle, the first to be digitally recorded, on Eurodisc CDs. His other recordings include Strauss's *Die schweigsame Frau*, Weber's *Euryanthe* with Jessye Norman, and d'Albert's *Tiefland*, on EMI; Korngold's *Violanta* on CBS; and Penderecki's *The Devils of Loudun* on Philips. Mr. Janowski was born in Warsaw to a German mother and Polish father, and moved to Germany as a boy. His first important position was with the Hamburg State Opera, from 1969 to 1973; he then became general music director of the Freiburg Opera for two seasons and general music director of the Dortmund Opera for four seasons. His debut in 1978 with the Berlin Philharmonic led to engagements at Berlin's Deutsche Oper, Munich's Bavarian State Opera, the Paris Opera, and the Staatskapelle Dresden, with which he recorded the *Ring*. He made his American debut in 1980 with *Lohengrin* at Chicago Lyric Opera, returning there for *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Die Meistersinger*. He made his San Francisco Opera debut in 1983 with *Otello* and *Boris Godunov* and his Metropolitan Opera debut in 1984 with Strauss's *Arabella*. At the Met he has also conducted Mozart's *Entführung aus dem Serail* and a new production of Strauss's *Salome*. Mr. Janowski made his American symphonic debut with the Chicago Symphony in 1984; he has also led the Toronto Symphony, the Saint Louis Symphony, and the NHK Symphony of Japan. For the past three years he has been chief conductor of the Gurzenich Orchestra in Cologne and chief conductor of the Nouvel Orchestre Philharmonique in Paris, where his varied programs reflect his keen interest in twentieth-century works. Following his success with a new Paris Opera production of *Tristan und Isolde*, Mr. Janowski returned there this spring to conduct *Die Meistersinger*. He then led Wagner's *Ring* at the Cologne Opera, having previously led the *Ring* at the summer festival in Orange and in concert with the Nouvel Orchestre

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Philharmonique. This season in North America he has led an all-Beethoven program with the Montreal Symphony and Messiaen's *L'Ascension* with the Saint Louis Symphony. Mr. Janowski has recorded the symphonies of Brahms and Schumann with the Royal Liverpool Philharmonic for ASV. He is scheduled to record the complete Bruckner symphonies with the Nouvel Orchestre Philharmonique for Virgin Records. Mr. Janowski's two BSO concerts this summer are his first at Tanglewood; he made his Boston Symphony debut in February 1989 and returns to Symphony Hall this coming November.

Emanuel Ax



Pianist Emanuel Ax's career has brought prestigious prizes, performances with virtually every major symphony orchestra, countless recitals throughout the world, and many successful recordings. His regular festival appearances include the BBC Proms, Blossom, Edinburgh, the Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Mr. Ax captured public attention in 1974 when, at twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize four years later. An RCA recording contract followed, and many of his more than twenty albums became best-sellers and won top honors. Early in 1987 he became an exclusive CBS Masterworks (now Sony Classical) recording artist; his debut album was a collection of Chopin scherzos and mazurkas. Recent releases have included Haydn sonatas, and the cello sonatas of Britten and Strauss with Yo-Yo Ma. Devoted to performing chamber music, Mr. Ax performs duo-recitals with Yo-Yo Ma each season; their recordings of the Brahms and Beethoven sonatas earned Grammy awards in 1985 and 1986. He is frequently heard in trio with Mr. Ma and Young Uck Kim, and in recent seasons he has also collaborated with Mr. Ma and Isaac Stern. Mr. Ax has recently turned his attention toward twentieth-century music, performing works by Tippett, Henze, Copland, and Schoenberg; during the summer of 1988 he premiered Joseph Schwantner's recent Piano Concerto with Leonard Slatkin and the St. Louis Symphony at the International Festival of the Performing Arts at Lincoln Center. During the 1989-90 season, Mr. Ax joined Isaac Stern, Yo-Yo Ma, and other artists at Japan's Suntory Festival in various chamber music configurations; another special project included performances of the Brahms piano quartets with Messrs. Stern, Laredo, and Ma, which they recorded for Sony Classical. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His only piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax lives in New York with his wife, pianist Yoko Nozaki, and their two children. He has appeared regularly with the Boston Symphony Orchestra since August 1978, most recently for subscription concerts this past April.



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FESTIVAL OF CONTEMPORARY MUSIC



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1990 FESTIVAL OF CONTEMPORARY MUSIC
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Barbara Logue, *Assistant to Richard Ortner*
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Harry Shapiro, *Orchestra Manager*

Works presented at this year's Festival were prepared under the guidance of the following Tanglewood Music Center Faculty:

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Joel Krosnick
Donald MacCourt
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Peter Serkin
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1990 Visiting Composer/Teachers

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The 1990 Festival of Contemporary Music is supported by a gift from Dr. Raymond and Hannah H. Schneider.

The Tanglewood Music Center is maintained for advanced study in music and sponsored by the Boston Symphony Orchestra.

Seiji Ozawa, *Music Director*
Kenneth Haas, *Managing Director*
Daniel R. Gustin, *Manager of Tanglewood*



Tanglewood Music Center Opening Exercises in the late 1940s: among those pictured are (seated at extreme left) Alfred Zighera and Louis Speyer; (front bench, from left) Lukas Foss, TMC Dean Ralph Berkowitz, Aaron Copland, Serge Koussevitzky, William Kroll, Hugh Ross, Zvi Zeitlin; Sarah Caldwell (seated just behind Koussevitzky and Kroll); and Felix Wolfus (behind Kroll and Ross).

1990 Festival of Contemporary Music: A Personal Introduction

■ Even in a world of ever more encroaching conservatism a festival of contemporary music and a fiftieth anniversary retrospective should, by definition, be mutually exclusive even if one stretches "contemporary" to include the recent past. (Perhaps this is the place to remind ourselves that a mere decade from now the phrase "twentieth century music" will have a quite other resonance to it.) Nonetheless, ideological stances aside, that is precisely what this particular Festival is. As a result, our concern to make its selective reflection of a continuum of new music at Tanglewood over fifty years not *too* backward-looking or laurel-resting has led, paradoxically, to a higher concentration of music from the decade just past than hitherto.

Our opening concert, for instance, which honors some notable Tanglewood Fellows of the 1940s and '50s, commences with a late and little-known fanfare by Aaron Copland (who was the subject of a major retrospective here last summer) and proceeds with some highly characteristic examples of Messrs. Berio, Crumb, Druckman, and Foss's work from the 1980s. The following day's events focus on some notable residents during the long tenure of Gunther Schuller, and a substantial recent work of his own will be heard under the direction of the present Artistic Director Leon Fleisher. On Tuesday and Thursday the spotlight turns onto recent developments in the contemporary music wing of the TMC, with works by young composers from Argentina, China, and Germany as well as closer to home, and culminating in the premiere of *White Heat* by Randall Woolf, the recipient of this year's Paul Jacobs Memorial Commission.

Beyond these simple chronological concerns, it is our hope that the resulting programs are their own justification, but perhaps a few personal observations are in order here and there.

Firstly, it is a special pleasure to welcome back the original "Tanglewood Composer" Lukas Foss as Composer-in-Residence for a second consecutive season, and to register our gratitude for his refreshingly unorthodox and always thought-provoking musicality, which has stimulated all of us here in one or other of his multifarious roles.

The performance of Bruno Maderna's *Giardino Religioso* will have a real poignance for those who, like myself, came into contact with him here in the early 1970s, shortly before his shockingly early death. His personal charm was such that one scarcely noticed how much wisdom he communicated in his teaching and rehearsal methods, and no musician can have been more discussed and missed by his colleagues to this day. I would also like to mention here Hans Werner Henze's new *Introitus: Requiem* for piano and chamber orchestra, the first section of a projected evening-long work-in-progress. This is a very brief but highly charged and expressive tribute to Michael Vyner, the longtime Artistic Director of the London Sinfonietta who died last October at 46. He was a close friend and supporter of both Henze and myself, and no one of his generation did more for the promotion and performance of new music that I know of. I am most grateful to Mr. Henze for allowing us to unveil this fragment in the USA, both as a personal "thank you" to Michael and an acknowledgment of the close ties that have formed between Hans Werner Henze and the TMC in recent years.

I have the unsettling feeling that this is becoming a rather elegiac picture of a Festival. Perhaps "nostalgic" is more appropriate: a few weeks ago, one of the composer Fellows remarked about Lukas Foss's Baroque Variations that in a sense Lukas had unwittingly invented post-modernism in this work. Whatever the truth of that, it is certainly no coincidence that also lurking in these programs is a layer of music about *other* music, whether Harbison on Schubert, Glanert on Mahler, or Martino's

mysterious Schönberg cabaret. And despite the Tanglewood-retrospectiveness of the season, I could not resist programming non-alumnus Robin Holloway's lovingly outrageous *Parsifal* waltzes close to alumnus Fred Lerdahl's *Waltzes*. One big thing that composers like Berio, Foss, and Maderna have taught younger generations by example is that it is still possible for serious, literate music to make us smile.

It is worth bearing in mind that the Festival of Contemporary Music has a double function: as well as being designed to inform and entertain our audiences, it also attempts to give the young players who come here as much experience in different technical and musical challenges as our necessarily limited time will allow. So the continuing inclusion of "contemporary classics" such as Stravinsky, Wolpe, and Carter in our programs should be seen in this light rather than the retrospective one. But it is very exciting for us to have been partly involved in the evolution of Elliott Carter's *Three Occasions for Orchestra* via the second movement, *Remembrance*, which was premiered here in 1988, and a real treat to be able to present a rare performance of Stravinsky's late and certainly entertaining problem-child *The Flood*, written for television in 1962 and perhaps now ripe for reassessment as the masterpiece some of us feel it always has been.

It remains to thank Peter Serkin, Tod Machover, and Marimolin for so enriching the scope of this Festival; Leon Fleisher, Gilbert Kalish, and the other members of the Faculty who have worked so hard in the preparation of these performances; Dan Gustin, Richard Ortner, and the indefatigable James Whitaker and Carol Woodworth for making it all possible once again.

—Oliver Knussen
Coordinator of
Contemporary Music Activities,
Tanglewood Music Center
July 28, 1990

1990 Festival of Contemporary Music: Electro-Acoustic Preludes

■ In the three summers that I have organized Tanglewood's series of Electro-Acoustic Preludes, I have attempted to convey an overall sense of the diversity and vitality of the electronic music field today. In 1988, the programs were chosen to emphasize the appropriation of commercially available personal computers and digital music technology by serious composers, highlighting the movement of electronic music from specialized research centers towards the musical mainstream. In 1989, pieces were selected that used the computer not just for the production of new sounds, but as aids—and even surrogates—to the compositional process itself, thus raising many issues about the promises and limits of machine "intelligence" and creativity.

This year's programs provide the greatest diversity of all, in terms of the generation and geography of composers represented, the technology used, and the compositional aesthetics evidenced. The first period of "classic" electronic music is represented by Luciano Berio's *Omaggio a Joyce* from 1959, composed not long after his summer spent as a Tanglewood Fellow. Works by Charles Dodge (another Tanglewood alumnus) and Jonathan Harvey represent the first generation of composers who merged computers with live instrumental performance, helping to establish computer music as a viable and important genre. Diana Dabby, Robert Rowe, Michael Starobin, and myself represent a generation of composers who grew up with computers as a natural and inevitable part of musical life, each integrating its possibilities into compositional work in distinctly different ways. It is interesting to note that the work of the youngest composer represented on these Preludes, Christopher Penrose, combines materials and techniques in ways that are more reminiscent of Berio's work than of any of the more recent computer music played here, indicating Berio's uncanny sense of posing many musical problems that remain challenging to the present day.

The compositions presented this season fall into three major categories in terms of the way that musical material is treated in an electronic context. The first category is the integration of "non-musical" sounds into a musical discourse by electronic means. Berio's *Omaggio a Joyce* is one of the earliest and most famous examples of this tendency. As Berio pointed out in his 1958 essay "Poesia e Musica—un'esperienza": "We often seem to discover more 'poetry' in prose than in poetry itself and more 'music' in speech than in agreed-upon musical sounds." For Berio, this meant proposing a new relationship between speech and music in which one could transform effortlessly into the other. He couldn't have found a more perfect object than the highly musical prose of James Joyce's *Ulysses*, from which Cathy Berberian's reading of the beginning of its eleventh chapter becomes the entire sound material for the work. This text is sometimes understandable, more often treated electronically to produce complex sound patterns, yielding a musical reinterpretation of the text. Compared to Berio's primitive studio techniques (tape splicing, basic sound modulation and filtering, etc.), Christopher Penrose produced his *Lesion* with the most advanced computer-based sound transformation technology currently available, featuring special software programs to analyze, process, and transform a very wide range of acoustic sources, including bicycle spokes and Ethel Merman's voice.

Jonathan Harvey's *Ritual Melodies* takes yet another approach to the electronic integration of diverse sounds into a unified musical context. Harvey uses sophisticated computer programs at IRCAM to analyze natural sounds (in this case instruments of different cultures) and then to

store them in the computer as software models. Since these models are actually "abstractions" of the original sounds, Harvey is able to change various parameters to make one sound melt magically into the other, creating a kind of continuously ambiguous mutation. Unlike the Berio and Penrose pieces, Harvey has chosen sounds with rather strong pitched quality, a characteristic he uses to build the "melodies" of the title, and to play on the relationship between harmonic spectra and purely electronic sonorities in a way that only the computer enables.

The pieces by Michael Starobin, Diana Dabby and Charles Dodge make significant contributions to the now well-established genre of combining a live instrumental soloist with a pre-recorded, computer-generated tape. This genre has been so attractive to composers since it provides a logical way to extend the capabilities of a single instrument, and allows for a precision of synchronization, and therefore a freedom and richness of accompaniment, that would be much more difficult to achieve with a large group of live musicians. Starobin's *Chase* is a brilliant *tour de force* for the solo guitar, which must play complex rhythmically hocketed material in synchrony with the accompanying tape, leading to the kind of frenetic hide-and-seek implied by the title. Although Dabby's *Lopez* is only eight minutes long, it feels like a small-scaled piano concerto. Organized in three contrasting movements, the synthetic accompaniment is orchestral in quality and alternately enhances the piano part, enters into dialogue with it, and, in the impressive final section, engages in a complex musical development of themes and sonorities found throughout the work. Dodge's *Any Resemblance is Purely Coincidental* takes a different, more tongue-in-cheek approach to the soloist and tape genre. Here the "soloist" is not the live performer at all, but rather the voice of Enrico Caruso singing "Vesti la giubba" from *I pagliacci*, separated from its original accompaniment by computer, and then resynthesized using special programs developed by Dodge. This rather disembodied voice spends the composition searching for an accompaniment, sometimes provided live and sometimes by computer, using the very disparity of live and recorded sounds as an expressive compositional device.

As interesting as the live performer/pre-recorded tape genre is, it has posed certain problems. It is not particularly fun for a performer to synchronize to a rhythmically immovable accompanist; the electronic part can not be "reinterpreted" by different performers; the electronic part, being predetermined, cannot use the computer's rapidly expanding ability to react to a live performance situation and, in a very real sense, to "add its two-cents' worth"! Such drawbacks have led many composers to explore the domain of live computer performance, the most rapidly growing area of computer music at the present time, which demands answers to many questions: What role is the computer to play in relation to the human performer, and how much independence should it be given? What must the computer "know" about the music that is being played, and about how it is being played, in order to interact sensitively and meaningfully? How much of the computer's response should be determined in advance of the concert, and how much should be left "free" to adapt to a particular musical situation? How can we best connect traditional instruments to such live computer systems, and are there totally new performance instruments that might need to be developed to allow for better gestural control of new sonic and structural resources that are quickly becoming available?

Robert Rowe's *Floodgate* and my own *Bug-Mudra* provide two different ap-

proaches to this new field of live, interactive computer performance. Rowe has set up an environment where the computer acts as a creative member of a performing trio. His sophisticated programs are divided up into "listening" and "composing" halves. The listening part follows the music that is being played live by the violin and keyboard, analyzing it according to musical "features" that it has been programmed to detect (such as density of musical event, melodic contour, chord versus melody, harmonic content, etc.). The information gleaned from these analyses is then fed into the program's "composing" section, which uses this information, plus rules about composing that Rowe has fed into the machine, to make up music "on the fly" as a reaction to, or accompaniment for, the music played by the human performers. Rowe's program also automatically follows the musical progression of these performers, changing the computer's reaction, and redefining what it is "listening" for, in each section of the work. My own approach to live computer performance has been to develop what I term "hyperinstruments." My idea has been to use the computer's knowledge of, and sensitivity to, a live human performer to enhance and expand the musical virtuosity of that performer. This can happen in many different ways: by adding computer embellishments and ornaments; by generating many levels of richly orchestrated sonorities; by allowing the performer to "shape" complex musical events which have been pre-programmed into the machine; by increasing rhythmic precision or, conversely, by allowing for great rhythmic and textural complexity. The key to "hyperinstruments," however, is that the control of the interactive system must always remain with the virtuosic performer, and the computer extension of playing must always feel as if it is a natural extension of that performer's gestuality and musical interpretation. *Bug-Mudra* is my most recent piece to use this technique. In it, two guitars and an electronic percussion controller are connected to a computer running artificial intelligence software that enhances the instrumental playing as described above. A new feature in this work is that the conductor (myself in this case) wears a specially-developed "dataglove" on the left hand. All the music literally passes through this glove, allowing the conductor to shape articulation, timbre, phrasing, and certain aspects of rhythm by delicate hand gestures. Approaches such as this, and Robert Rowe's, point to a time in the not too distant future when sophisticated computers will be thoroughly integrated into large instrumental ensembles, creating a new kind of musical hybrid, both sonically and compositionally.

In terms of aesthetic position, anyone listening to the eight pieces presented on these Preludes will quickly become convinced that there is far more musical diversity here than there is similarity, and that there is in fact no such thing as a single "computer music aesthetic." In fact, it may turn out that it is the very neutrality of the computer, its profound mutability, that allows each composer to shape a musical world after his or her imagination, and that makes this medium one of the most promising for opening exciting possibilities of truly new musical experience.

—Tod Machover

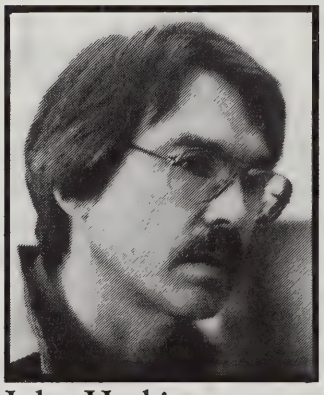
The Tanglewood Music Center is grateful to Tod Machover of MIT for his assistance in coordinating this year's Electro-Acoustic Preludes.



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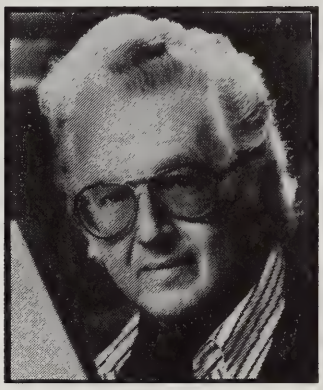


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John Harbison
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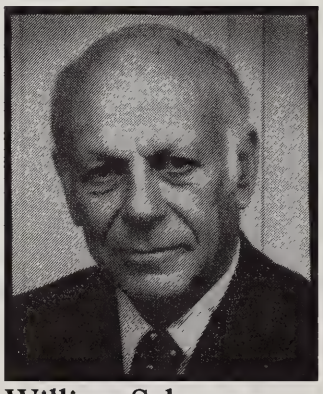
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Mel Powell

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1990 Festival of Contemporary Music
Saturday, August 4, at 2 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

AARON COPLAND
(b.1900; TMC Faculty 1940-1965)

Ceremonial Fanfare (1969)

LUKAS FOSS, conductor

GEORGE CRUMB
(b.1929; TMC '55; 1970 TMC Composer-in-Residence)

An Idyll for the Misbegotten (1985)

DITA KRENBERGA, flute
ERIC SCHWEIKERT, percussion
TIMOTHY GENIS, percussion
GABRIELA JIMENEZ, percussion

JACOB DRUCKMAN
(b.1928; TMC '48-'50; 1978 TMC Composer-in-Residence)

String Quartet No. 3 (1981)

I. Variations 1-3; Marcia-ritornello; Scherzo 1; Ritornello
II. Variations 4-6
III. Marcia-ritornello; Scherzo 2; Variations 7-9

FIDELIO QUARTET

STEVEN MILLER, violin
HELENE POHL, violin
CAROLINE WOLFF, viola
GREGORY SAUER, cello

INTERMISSION

LUKAS FOSS
(b.1922; TMC '40-'42; 1989 and 1990 TMC Composer-in-Residence)

Solo Observed (1982)

BRIAN GANZ, piano
BRADLEY LUBMAN, conductor

LUCIANO BERIO
(b.1925; TMC '52; 1982 TMC Coordinator of Contemporary Music)

Requies (1983-85)

ROBERT SPANO, conductor*

The 1990 Festival of Contemporary Music continues on tonight's Boston Symphony Orchestra concert at 8:30 when Dennis Russell Davies conducts the premiere of William Bolcom's *MCMXC Tanglewood*, written for the 50th anniversary of the Tanglewood Music Center, and William Schuman's Symphony No. 3, celebrating the composer's 80th birthday.

*Boston Symphony Orchestra Assistant Conductor-designate

Baldwin piano

1990 Festival of Contemporary Music
Sunday, August 5, at 10 a.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

JOHN HARBISON
(b.1938; TMC '59;
1984 TMC Composer-
in-Residence)

November 19, 1828 (1989)
Hallucination in four episodes
for piano and string trio

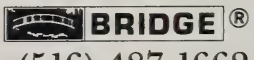
I. Introduction: Schubert crosses into the next world.
II. Suite: Schubert finds himself in a hall of mirrors
 1. Theme
 2. Ecossaise
 3. Moment Musicale
 4. Impromptu
 5. Valse
III. Rondo: Schubert recalls a rondo fragment from 1816
IV. Schubert continues the fugue subject (S-C-H-U-B-E-R-T) which Sechter assigned him.

OLGA GROSS, piano
MAHOKO EGUCHI, violin
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DONALD MARTINO
(b.1931; 1965-1967 and 1969 TMC Visiting Faculty; 1973 TMC Composer-in-Residence)

From the Other Side, A Divertimento for flute, violoncello, percussion and piano (1988)

I. Introduction and Slow Dance
II. Tango dei Grulli
III. Dance of the Reluctant Flamapoo
IV. Ballad for a Blue Bill
V. Das magische Kabarett des Doktor Schönberg

JANE GARVIN, flute
AMY CONTROULIS, cello
JOHN PISKORA, percussion
JOEL FAN, piano

INTERMISSION

JUDITH WEIR
(b.1954; TMC '75)

Airs from Another Planet (1988)
Traditional Music from Outer Space

I. Strathspey and Reel
II. Traditional Air
III. Jig
IV. Bagpipe Air, with Drones

LISA WIENHOLD, flute
THOMAS NUGENT, oboe
JO-ANN STERNBERG, clarinet
SUSAN HEINEMAN, bassoon
LISA APLIKOWSKI, horn
OLGA GROSS, piano

ROBIN HOLLOWAY
(b.1943)

Souvenirs de Monsalvat, Waltz-Synthesis on favourite themes from Richard Wagner's *Parsifal* done for two players at one pianoforte

Introduction
1. Sin, Guilt, and Suffering
2. Parsifal & Herzeleide
3. Flowermaidens
4. Kundry, Kiss, and Mystic Marriage
5. Pastorale

Intermezzo
6. Pentecost-Sarabande

PREDRAG MUZIJEVIC and
BRIAN GANZ, piano

Baldwin piano

1990 Festival of Contemporary Music
Sunday, August 5, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER

MARC NEIKRUG
(b.1946; TMC '70)

Chetro Ketl (1985)

STEFAN ASBURY, conductor

STEFAN WOLPE
(1902-1972)

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Directed by PETER SERKIN

GUNTHER SCHULLER
(b.1925; TMC Artistic Director, 1970-1984)

Chamber Symphony (1989)
(celebrating the composer's 65th birthday year)

I. Calmo
II. Arioso. Adagio
III. Vivo

LEON FLEISHER, conductor

INTERMISSION

GEORGE PERLE
(b.1915; 1967, 1980, and 1987 TMC Composer-in-Residence)

Windows of Order (String Quartet No. 8), in one movement (1988)
(celebrating the composer's 75th birthday year)

STEVEN FRUCHT, violin
LIANA ZARETSKY, violin
DAVID QUIGGLE, viola
MARGARET PARKINS, cello

BRUNO MADERNA
(1920-1973; 1971 TMC Composer-in-Residence; 1972 TMC Coordinator of Contemporary Music)

Giardino Religioso (1972)

OLIVER KNUSSEN, conductor

Baldwin piano

1990 Festival of Contemporary Music

Prelude Concert

Monday, August 6, at 7:30 p.m.
Chamber Music Hall, Tanglewood

MARIMOLIN
Sharan Leventhal, violin
Nancy Zeltsman, marimba

GUNTHER SCHULLER
(b.1925; TMC Artistic Director, 1970-1984)

Phantasmata (1989)
(celebrating the composer's 65th birthday year)

Maestoso
Lively
Molto adagio
Grave

SIMON BAINBRIDGE
(b.1952; TMC '73-'74)

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1989 Festival of Contemporary Music

Monday, August 6, at 8:30 p.m.
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BOSTON SYMPHONY CHAMBER PLAYERS

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Burton Fine, viola
Jules Eskin, cello
Edwin Barker, double bass
Alfred Genovese, oboe
Harold Wright, clarinet
Richard Svoboda, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

GILBERT KALISH, piano
SANFORD SYLVAN, baritone
LEONE BUYSE, flute
LAURENCE THORSTENBERG, English horn
ANN HOBSON PILOT, harp

FRED LERDAHL
(b.1943; TMC '64, '66)

Waltzes (1981), for violin, viola, cello, and double bass

Messrs. LOWE, FINE, ESKIN, and BARKER

AARON COPLAND
(b.1900; TMC Faculty 1940-1965)

Four Piano Blues (1947, 1934, 1948, 1926)

1. Freely, poetic (For Leo Smit)
2. Soft and languid (For Andor Foldes)
3. Muted and sensuous (For William Kapell)
4. With bounce (For John Kirkpatrick)

Mr. KALISH

COPLAND

Elegies, for violin and viola (1932)

Messrs. LOWE and FINE

INTERMISSION

ROGER KELLAWAY
(b.1939)

Esque, for trombone and double bass (1972)

Messrs. BARRON and BARKER

JOHN HARBISON
(b.1938; TMC '59; 1984 TMC Composer-in-Residence)

Words from Paterson, for baritone, flute and alto flute, oboe and English horn, viola, cello, harp, and piano (1989)
Text from William Carlos Williams' *Paterson*, book V

Part I (In old age the mind casts off . . .)
Part II (Edward Paterson has grown older . . .)

SANFORD SYLVAN, baritone
Ms. BUYSE, Messrs. GENOVESE and THORSTENBERG, Mr. FINE, Mr. ESKIN, Ms. HOBSON PILOT, and Mr. KALISH

Baldwin piano

Nonesuch, DG, RCA, and New World records

1990 Festival of Contemporary Music
Tuesday, August 7, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
PETER SERKIN, piano

MICHAEL DAUGHERTY
(b.1954; TMC '81)

SNAP! (1987)

LARRY RACHLEFF, conductor*

JORGE LIDERMAN
(b.1957; TMC '87)

A Cinque (1989)

JOHN THORNE, flute
DANIEL GILBERT, clarinet
MELISSA KLEINBART, violin
HILARY METZGER, cello
PREDRAG MUZIJEVIC, piano

DETLEV GLANERT
(b.1960; TMC '86)

Mahler-skizze (1989)
(United States premiere)

STEFAN ANTON RECK, conductor

INTERMISSION

HANS WERNER HENZE
(b.1926; 1983 and 1988 TMC Composer-in-Residence)

Introitus: Requiem (1990)
(United States premiere)

PETER SERKIN, piano
OLIVER KNUSSEN, conductor

MARTI EPSTEIN
(b.1959; TMC '86, '88)

Grand Island (1987)

BRADLEY LUBMAN, conductor

MICHAEL GANDOLFI
(b.1956; TMC '86)

Points of Departure (1988)

I. Spirale
II. Strati
III. Visione
IV. Ritorno

BRADLEY LUBMAN, conductor

*Faculty, Boston University
Tanglewood Institute

Baldwin piano

1990 Festival of Contemporary Music
Electro-Acoustic Prelude I
Wednesday, August 8, at 7:30 p.m.
Chamber Music Hall, Tanglewood

LUCIANO BERIO
(b.1925; TMC '52;
1982 TMC Coordinator
of Contemporary Music)

Omaggio a Joyce (1959)
(Studio di Fonologia, Milan)

ROBERT ROWE
(b.1954)

Floodgate (1989)
(MIT Media Laboratory)

STEVEN FRUCHT, violin
JOEL FAN, keyboard

JONATHAN HARVEY
(b.1939)

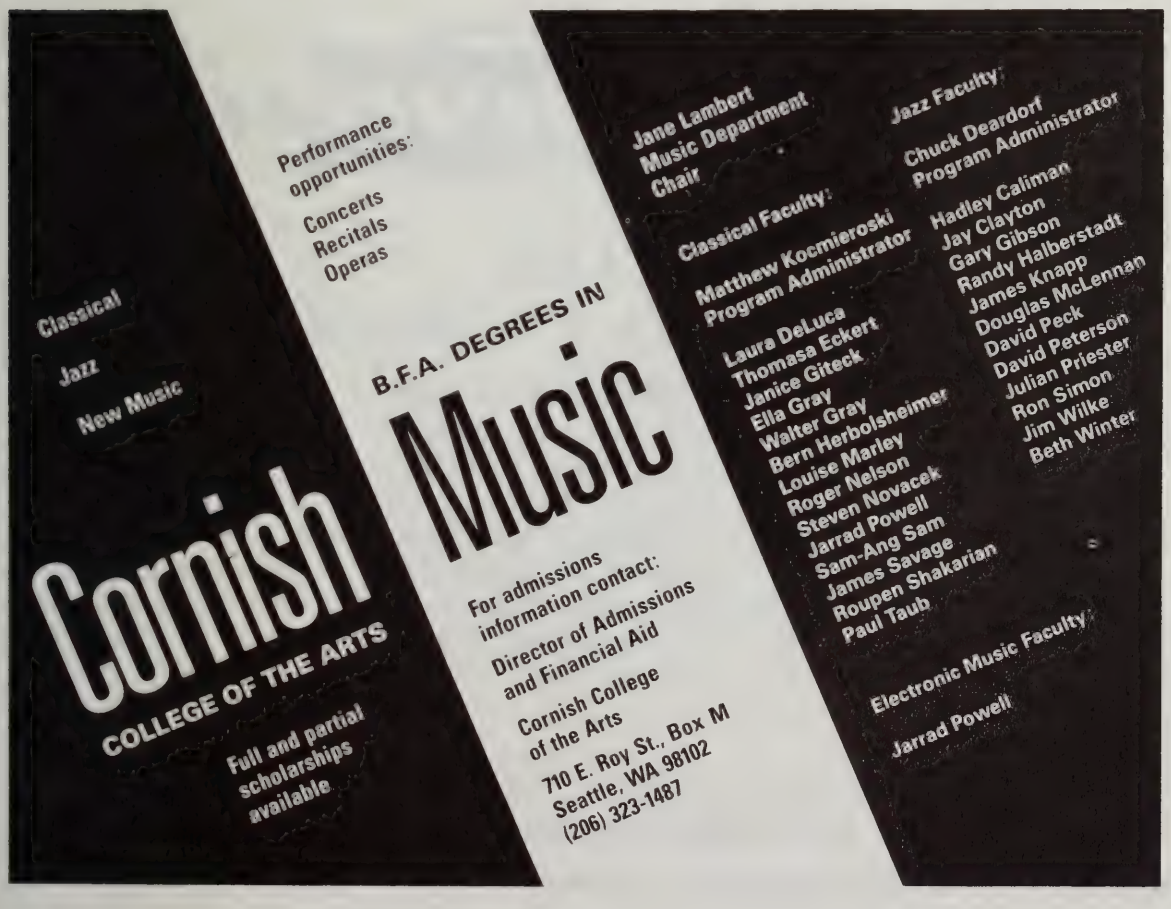
Ritual Melodies (1990)
(IRCAM, Paris)
(United States premiere)

DIANA DABBY
(b.1950)

Lopez, for piano and tape (1990)
(MIT Media Laboratory)

DIANA DABBY, piano

Baldwin piano



1990 Festival of Contemporary Music
Wednesday, August 8, at 8:30 p.m.
Theatre-Concert Hall, Tanglewood
Nakamichi Chamber Music Series

PETER SERKIN, piano

PETER LIEBERSON
(b.1946; 1988 TMC Visiting Faculty)

Fantasy Pieces (1989)
(world premiere)
Breeze of Delight
Dragon's Thunder
Memory's Luminous Wind

OLIVER KNUSSEN
(b.1952; TMC '70-'71, '73; 1981 TMC Visiting Faculty; 1986 TMC Composer-in-Residence; 1987-present TMC Coordinator of Contemporary Music Activities)

Variations, Opus 24 (1989)

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ALEXANDER GOEHR
(b.1932; 1969 TMC Composer-in-Residence; 1987 TMC Visiting Faculty)

. . . in real time (1988)

BEETHOVEN
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- Andante con moto cantabile e compiacevole
- Allegro
- Andante cantabile e grazioso
- Presto
- Quasi Allegretto
- Presto—Andante amabile e con moto—Presto

INTERMISSION

LUCIANO BERIO
(b.1925; TMC '52; 1982 TMC Coordinator of Contemporary Music)

Feuerklavier (1988)

HANS WERNER HENZE
(b.1926; 1983 and 1988 TMC Composer-in Residence)

Piece for Peter (1988)

TOBIAS PICKER
(b.1954)

Three Pieces for Piano (1988)

LEON KIRCHNER
(b.1919; 1959-1961 TMC Visiting Faculty; 1985 TMC Composer-in-Residence)

Interlude (1989)

TORU TAKEMITSU
(b.1930; 1986 TMC Visiting Faculty)

Les Yeux clos II (1988)

LIEBERSON

Scherzo I (1989)

Peter Serkin plays the Steinway piano.

1990 Festival of Contemporary Music
Electro-Acoustic Prelude II
Thursday, August 9, at 7:30 p.m.
Chamber Music Hall, Tanglewood

CHRISTOPHER PENROSE (b.1967)	*Lesion* (1990) (University of California, San Diego)
MICHAEL STAROBIN (b.1956)	*Chase*, for guitar and tape (1987) DAVID STAROBIN, guitar
CHARLES DODGE (b.1942; TMC '64)	*Any Resemblance is Purely Coincidental*, for piano and tape (1980) (Center for Computer Music, Brooklyn College) OLGA GROSS, piano
TOD MACHOVER (b.1953; 1988-1990 Coordinator of Electro-Acoustic Preludes)	*Bug-Mudra*, for acoustic guitar, electric guitar, electronic percussion, conductor with hard-tracking controller, and live computer "hyperinstruments" (1989-90) (MIT Media Laboratory) Video version (with digital sound) of live performance at Tokyo's Bunkamura Theater)

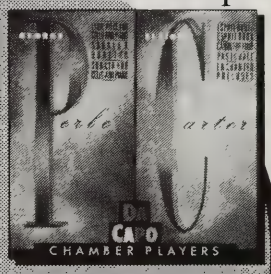
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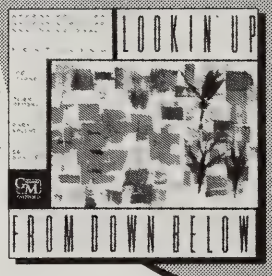
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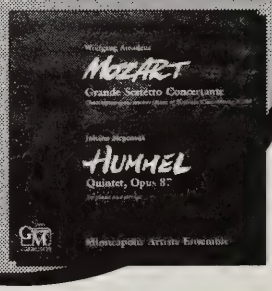


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Theatre-Concert Hall, Tanglewood

TANGLEWOOD MUSIC CENTER ORCHESTRA
OLIVER KNUSSEN, conductor

JULIAN YU
(b.1957; TMC '88)

Wu Yu (1987)
(United States premiere)

RANDALL WOOLF
(b.1959; TMC '89)

White Heat (1990)
(world premiere; commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Commissioning Fund)

LUKAS FOSS
(b.1922; TMC '40-'42; 1989 and 1990 TMC Composer-in-Residence)

Baroque Variations (1967)

I on a Handel Larghetto
II on a Scarlatti Sonata
III on a Bach Prelude (Phorion)

LUKAS FOSS, conductor

INTERMISSION

ELLIOTT CARTER
(b.1908)

Three Occasions

I. A Celebration of Some 150x100 Notes (1986)
II. Remembrance (1988, in memory of Paul Fromm)
BRIAN DIEHL, trombone
III. Anniversary (1989)

IGOR STRAVINSKY
(1882-1971)

The Flood, A musical play (1962)

Prelude
Melodrama
The Building of the Ark
The Catalogue of the Animals
The Comedy (Noah and his Wife)
The Flood
The Covenant of the Rainbow

Narrator EVANS MIRAGEAS
Noah CHRISTOPHER VASQUEZ
Noah's Wife CARLEEN GRAHAM
Caller BENEDICT MASON
Lucifer, Satan PAUL KIRBY, tenor
God KENNETH GOODSON and DONALD WILKINSON, baritones
MEMBERS OF THE BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTISTS CHORUS, STEVEN LIPSITT, conductor

Nathalie Steinberg, rehearsal pianist

Baldwin piano

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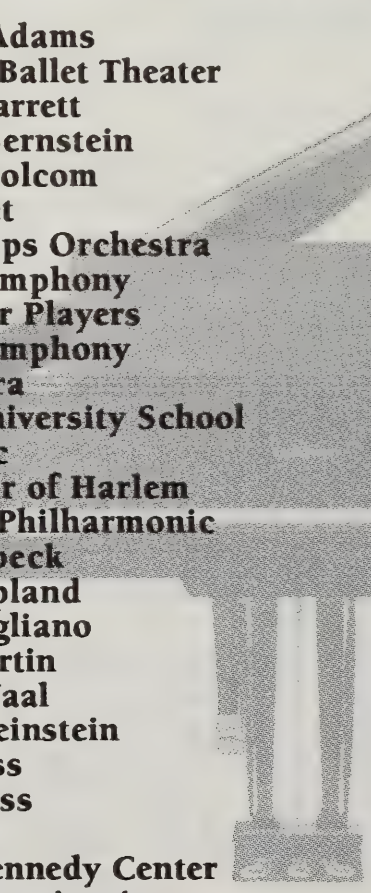
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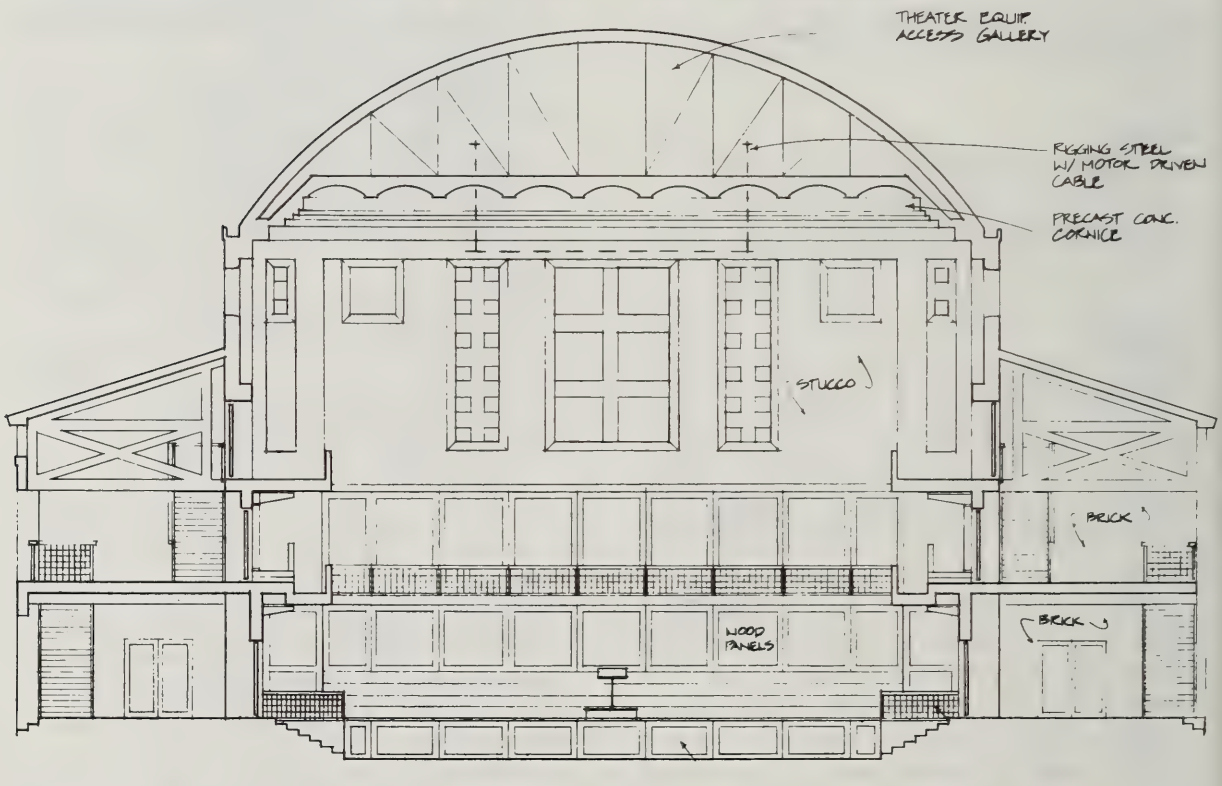
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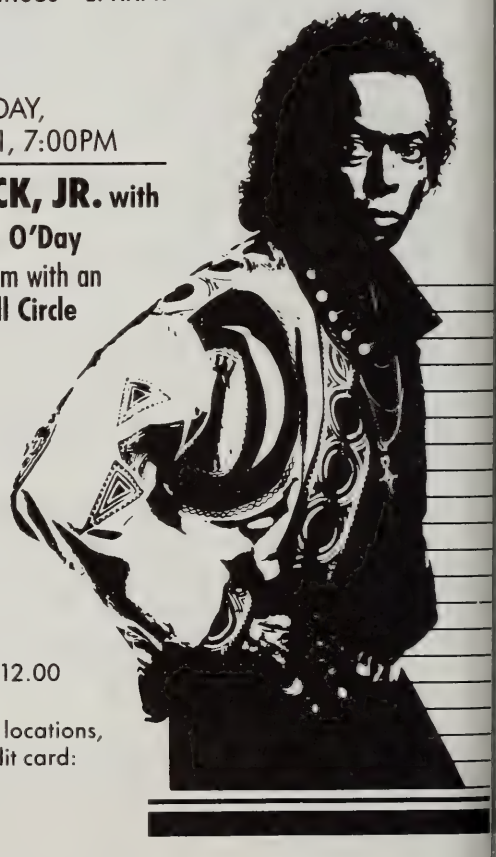


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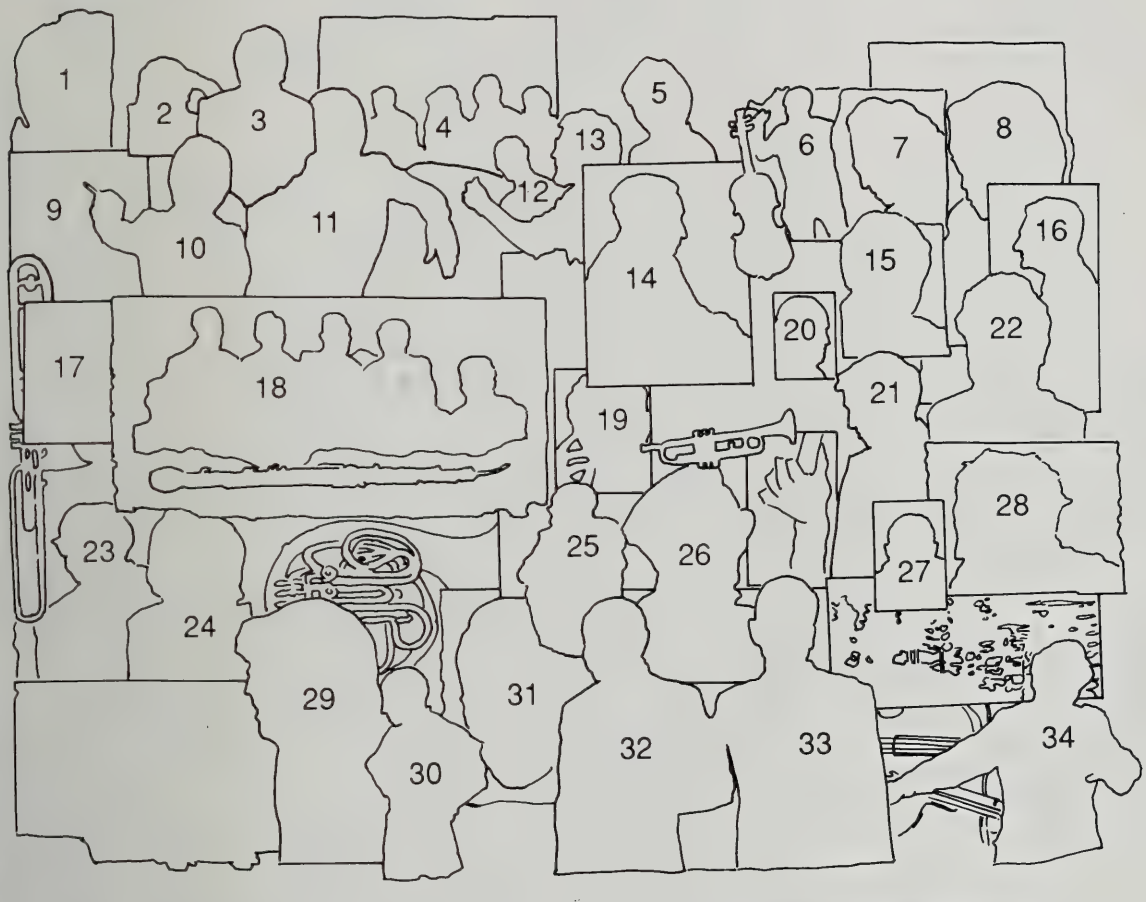
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Weekend Prelude

Friday, August 10, at 7

RONAN LEFKOWITZ, violin
JENNIE SHAMES, violin
ROBERTO DIAZ, viola
YO-YO MA, cello
GILBERT KALISH, piano

IVES — Trio for violin, cello, and piano
Moderato
TSIAJ. Presto
Moderato con moto

Messrs. LEFKOWITZ, MA, and KALISH

DOHNÁNYI — Serenade in C for violin, viola, and cello, Opus 10
Marcia. Allegro
Romanza. Adagio non troppo, quasi andante
Scherzo. Vivace
Tema con variazioni. Andante con moto
Rondo (Finale). Allegro vivace

Ms. SHAMES, Mr. DIAZ, and Mr. MA

Baldwin piano

Notes

Charles Ives evidently started writing his trio during the sixth reunion of his Yale College class of 1898, since the sketch bears the memo "New Haven, June . . .'04." In any case the work encapsulates memories of his college days. He considered at one point providing the following title page for the piece: "Trio . . . Yalensia et Americana (Fancy names)—Real name: Yankee jaws at Mr. Yale's School for nice bad boys!!" Though he composed the bulk of the work in 1904, Ives continued returning to it until 1911, touching up parts, especially the last movement. The two outer movements are the most traditional in the treatment of the medium and in the fact that the finale is a new version of a composition Ives had written as an undergraduate, a unison song called "The All-Enduring," which the glee club refused to sing. The second movement, on the other hand, is an enormous fantasy-scherzo employing all kinds of

musical ideas that would have been immediately recognized by a Yale student of the turn of the century (and many of them are familiar to this day), tunes ranging in character from "My old Kentucky home" to "There is a fountain filled with blood" to "Ta-ra-ra-boom-de-ay." Over this movement Ives wrote the letters "TSIAJ," which stand for "This Scherzo Is A Joke," a pun on the meaning of the Italian word "*scherzo*." In 1948, fifty years after his graduation from Yale, Ives wrote to the pianist of the Baldwin-Wallace Faculty Trio, which had given the first public performance of the trio, with these explanatory comments: "The 1st movement recalled a rather short but serious talk, to those on the Yale fence, by an old professor of philosophy [sitting on the Yale fence was the special prerogative of sophomores]; the 2nd, the games and antics by the students on a holiday afternoon—and some of the tunes and songs of those days were suggested in this movement, sometimes in a rough way. The last movement was partly a remembrance of a Sunday service on the Campus which ended near the 'Rock of Ages.'"

Although he grew up in an environment that produced some important nationalist composers (Kodály and Bartók), **Ernö Dohnányi** always stayed much closer to the main German traditions of late Romantic music, especially that of Brahms, whose influence on him was profound. The present serenade was published in 1904, when the composer was twenty-seven years old; he had already established himself with his Opus 1, a piano quintet praised by Brahms himself, and the present Opus 10 was to attract the attention of Donald Francis Tovey, who hailed it, in an extended analysis, as one of the very few great compositions for three stringed instruments since the days of Mozart and Beethoven. Nonetheless, the serenade, with its five movements and their characteristic titles, is more of a suite than a traditional chamber piece (especially since it lacks a sonata-form first movement). The lively march of the opening includes a Trio suggesting a folk melody, with the steady accompanying drone. This Trio returns briefly in the finale, along with the rhythmic pattern of the march, to round off the work as a whole. The scherzo has a rapid fugal opening; following the Trio, both scherzo theme and Trio recur as part of a double fugue—heavy learning indeed, though worn lightly. The variation movement is the most serious part of the serenade; its quiet unfolding in a rich, romantic way is filled with marvels of invention for the three instruments.

—Steven Ledbetter

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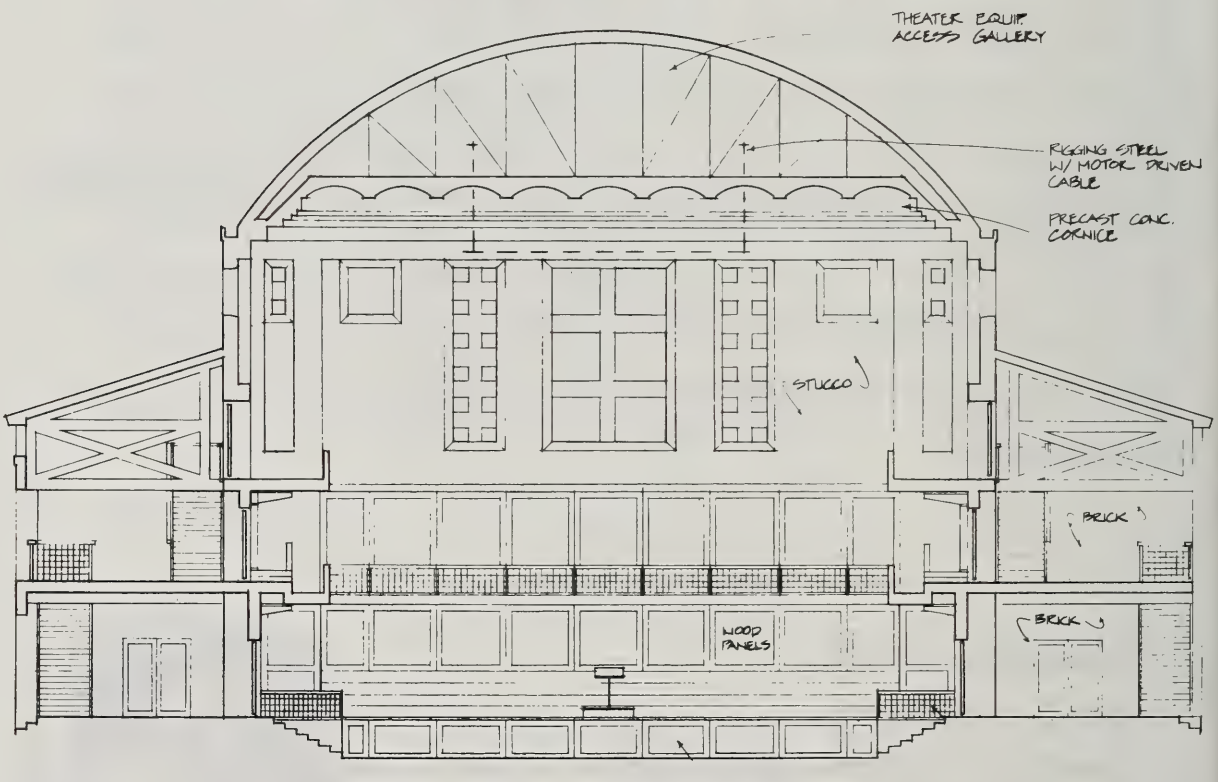
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BOSTON SYMPHONY ORCHESTRA
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Friday, August 10, at 9

MAREK JANOWSKI conducting

BEETHOVEN — Symphony No. 4 in B-flat, Opus 60
- Adagio—Allegro vivace
- Adagio
- Allegro vivace
- Allegro ma non troppo

INTERMISSION

SAINT-SAËNS — Violin Concerto No. 3 in B minor, Opus 61
- Allegro non troppo
- Andantino quasi allegretto
- Molto moderato e maestoso—
 Allegro non troppo

MALCOLM LOWE

WAGNER — Overture to *Tannhäuser*

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Baldwin piano

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NOTES

Ludwig van Beethoven
Symphony No. 4 in B-flat, Opus 60

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770 and died in Vienna on March 26, 1827. He composed his Fourth Symphony during the summer and early fall of 1806, leading the first performance, a private one, at the Vienna town house of Prince Lobkowitz in early March 1807 and conducting the first public performance at the Vienna Burgtheater on April 13, 1808. Theodor Eisfeld and the Philharmonic Society gave the first American performance at the Apollo Rooms in New York on November 24, 1849. Georg Henschel led the first BSO performances of Beethoven's Fourth in December 1881, Serge Koussevitzky the first Tanglewood performance in 1940, and Seiji Ozawa the most recent performance here in July 1986. The symphony is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

At the end of the nineteenth century, George Grove wrote that "The Fourth Symphony has been, like the Eighth, more or less under a cloud. Of its history less is, perhaps, known than that of any other of the nine . . . At any rate, the B-flat Symphony is a complete contrast to both its predecessor and successor, and is as gay and spontaneous as they are serious and lofty. And this, perhaps, is one reason for the fact that No. 4 has never yet had justice done it by the public." Nowadays the Fourth has moved closer to achieving its rightful place in the concert hall, but it is still generally accurate to say that Beethoven's even-numbered symphonies, except for the perennially popular *Pastoral*, No. 6, suggest less of what the public takes Beethoven to be about than do the *Eroica*, the Fifth, the Seventh, and the Ninth. In fact, the boisterous Second and the witty, rollicking Eighth continue to be heard much less frequently than they deserve.

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The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his awareness of the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

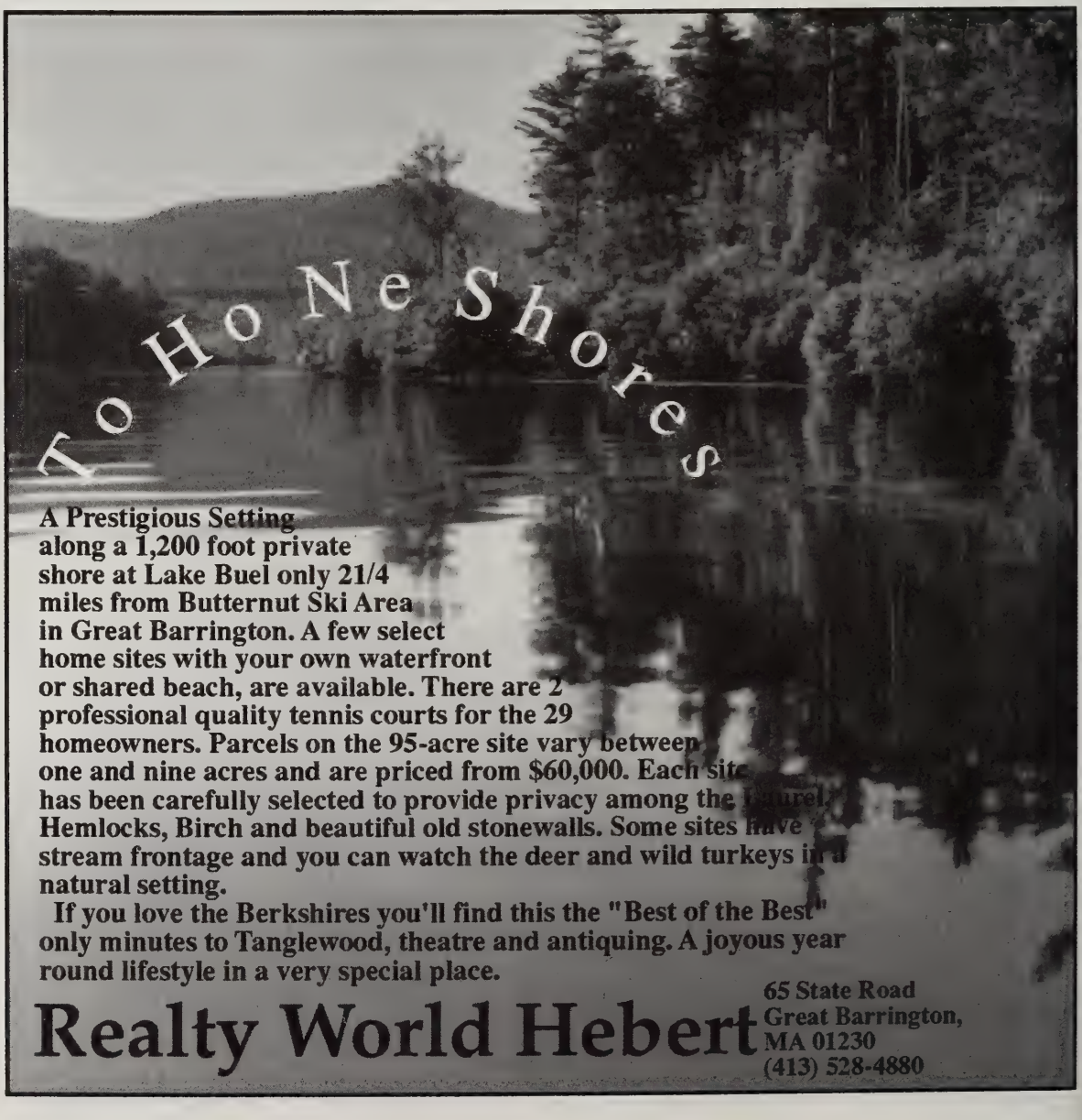
So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and the *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward *B-natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the tonic virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accom-

paniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too . . ." —the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to



execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and "no-holds-barred": the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

—Marc Mandel

Camille Saint-Saëns
Violin Concerto No. 3 in B minor, Opus 61

Charles Camille Saint-Saëns was born in Paris on October 9, 1835, and died in Algiers on December 16, 1921. He composed his third and last violin concerto in 1880; the work received its first performance in a Châtelet concert in Paris on January 2, 1881; Pablo de Sarasate (to whom the work is dedicated) was the soloist. The American premiere took place in Boston on January 3, 1890: Arthur Nikisch conducted the Boston Symphony Orchestra, with Timothée Adamowski as the soloist. The present performance is the orchestra's first at Tanglewood. In addition to the solo violin, the score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

As a young man, Saint-Saëns was dazzling in his quickness, whether in music or almost any other field of study. By the time he was three he had composed his first little piece, and by the age of ten he had made his formal debut as a pianist at the Salle Pleyel in Paris with a program of Mozart and Beethoven concertos (then little heard and not respected in France). As an encore he offered to play any one of Beethoven's piano sonatas from memory.

He learned Latin from a private tutor and quickly made his way through the classics, years later regretting only that he had never had time to learn Greek, too. He became particularly interested in mathematics and the natural sciences, and for the rest of his life he pursued interests in astronomy, archaeology, and geology. He entered the Conservatoire at age thirteen, won prizes as an organist, then studied composition with Jacques Halévy. Although he never won the Prix de Rome, recognition of his creative talents came early. Not without reason, Hector Berlioz, wittiest of Romantic composer-critics, said of him, "He knows everything but lacks inexperience."

In the early years Saint-Saëns was a devotee of the new music of Wagner and Liszt. He defended *Tannhäuser* and *Lohengrin* against the attacks of French critics. He played Schumann in his recitals, then unheard-of in France. Liszt inspired his own significant ventures into the medium of the symphonic poem. He worked on behalf of older composers as well: Bach, Handel, Rameau, Gluck, and Mozart. In short, he was a representative of many of the newest trends in music (even his historical interests made him "modern," since it was just at this time that the discipline of musicology, and its active pursuit of old music, was developing). He was one of the founders in 1871 of the Société Nationale de Musique. Its motto was "*Ars gallica*," and it promoted the composition of new music by French composers—especially music in the abstract instrumental forms such as symphony, concerto, and string quartet, since the preceding generations had concentrated their attention on the opera, and there were then few outlets for such works (most concert programs were dominated by German classics). The committee members of the Société Nationale included Fauré, Franck, and Lalo. Over the years the organization sponsored premieres of important new works

by many of the leading French composers.

Still, Saint-Saëns himself grew increasingly out of touch with the newer music. By the turn of the century he was trying to prevent, rather than promote, performances of works by Debussy, who, he said, had cultivated only an absence of style. His own music became "purer," more linear, in opposition to the coloristic impressionism of Debussy and his circle. The first performance of Stravinsky's *Rite of Spring* in 1913 left him speechless with horror. By the time of his death, he was regarded in France as a hopeless reactionary; younger musicians, of course, tended to forget his many services to music in his earlier years. His neo-classical elegance of musical line and polish of expression were qualities that were no longer in favor. His star subsided in France, though he remained extremely popular in both England and America, where even up to his death he was regarded as the greatest living French composer. His admirers called him a second Mozart, though he himself was certainly aware that such a rating was greatly exaggerated. At the same time, he never deserved the scorn of the musicians at the other end of the spectrum, who saw him only as a composer of "bad music well written."

The Third Violin Concerto was composed in the middle of a twenty-year span that saw the creation of most of Saint-Saëns's most popular and successful works, including also the Fourth Piano Concerto, the *Organ* Symphony, *Samson et Dalila*, and *The Carnival of the Animals*. The two earlier violin concertos had been more challenging in their demands on the player's virtuosity, but they were not as rewarding musically as the Third, far and away the most popular of the three. The pellucid clarity of Saint-Saëns's musical thought, based on the traditional concerto procedures, removes any necessity for extended discussion.

—Steven Ledbetter

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Richard Wagner
Overture to *Tannhäuser*

Wilhelm Richard Wagner was born in Leipzig, Saxony, on May 22, 1813, and died in Venice on February 13, 1883. His initial plans and musical sketches (including the theme of the Pilgrims' March) for Tannhäuser und der Sängerkrieg auf Wartburg *(*Tannhäuser and the Song Contest on the Wartburg*) stem from the summer of 1842, and he completed the poem by April 7, 1843. He composed the music, beginning with the Venusberg scene, between July 1843 and January 1845, completed the scoring on April 13, 1845, and conducted the first performance on October 19 that year in Dresden. Wagner's original title for the opera was "Der Venusberg" ("The Mountain of Venus")—a title which, because of its sexual overtones, his publisher asked him to change. The first American performance of the overture was given by Carl Bergmann and the Germania Musical Society at the Boston Melodeon on October 22, 1853. With excerpts from "Lohengrin" and "Rienzi," it was also included on Boston's first all-Wagner concert on December 3 that year, of which occasion the reviewer for "Dwight's Journal" reported that "The novel and the great feature of the concert was the overture to the romantic drama of 'Tannhäuser' . . . It made us more than ever eager to hear the opera itself, about which the musical world is so divided. It settled the question, for us, with regard to Wagner as a great creative genius in the sphere of instrumental music, and as a profound musician . . . The man who wrote that is not to be put down . . ." The score of the overture calls for piccolo, two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, bass tuba, timpani, triangle, cymbals, tambourine, and strings.*

Wagner's overture to *Tannhäuser* never failed to please. Though aspects of the music were not entirely understood when the opera was premiered in Dresden, and though the audience was confused by the original staging of the final scene, which Wagner consequently altered, the overture was instantly popular. It was the *Tannhäuser* Overture that began convincing the wider public of Wagner's merit as a composer. A concert performance led by the composer in 1851 made an ardent Wagner devotee of Mathilde Wesendonck, at whose instigation the composer and his wife Minna were later provided lodging on the Wesendonck estate near Zurich, and whose spiritual union with Wagner fanned the flames that produced *Tristan und Isolde* as well as the most catastrophic episode of his domestic life. And when hopes for the staging in Germany of his recently-completed *Tristan* had faded, Wagner turned his attention to Paris, where a series of concert performances intended to pave the way for full productions of *Tannhäuser, Lohegrin*, and, ultimately, *Tristan* began on January 25, 1860, with a program including the *Tannhäuser* Overture, which, along with other *Tannhäuser* excerpts at these concerts, elicited the strongest response.*

Writing from Zurich to his friend Theodore Uhlig about a performance of the *Tannhäuser* Overture in March 1852, Wagner described the effect it exerted upon its listeners:

> The performance of the *Tannhäuser* overture has now taken place; it surpassed all my expectations, for it really went admirably. You can best judge of this by its effect, which was quite *terrific*. I do not speak of the burst of applause which im-

*The hoped-for stagings of *Lohengrin* and *Tristan* went unrealized. The Paris *Tannhäuser* generated one of the greatest debacles of Wagner's career, when, following an unprecedented sequence of 164 rehearsals, the opera was withdrawn after only three performances due to machinations by the late-arriving Jockey Club (whom Wagner refused to placate with a second-act ballet, writing instead an expanded first-act Bacchanale), by political opponents of the sponsoring Metternichs, and by representatives of the anti-German press. But the overture, at least, was loudly applauded (see also second footnote on page 13).

mediately followed it, but of the symptoms of that effect, which only came gradually to my knowledge. The women, in particular, were turned inside out; the impression made on them was so strong that they had to take refuge in sobs and weeping. Even the rehearsals were crowded, and marvellous were the accounts given to me of the first effect, which expressed itself chiefly as profound sorrowfulness; only after this had found relief in tears, came the agreeable feeling of the highest, exuberant joy. Certainly this effect was only made possible by my explanation of the subject-matter of the overture; but—though my own work again made a most powerful impression on me—I was quite astounded at this unusually drastic operation.

Following the triumphant success of *Rienzi* in October 1842, the less well received premiere of *Flying Dutchman* the following January, and his appointment as Conductor of the Royal Saxon Court in Dresden that February—on which occasion Wagner characteristically complained about the expense of having a court uniform made—the composer gave his full attention to his next venture, which was already taking shape in his mind. Here Wagner found a subject that, in his own words, allowed him to express the two tendencies of his nature, the "sacred earnest" on the one hand and the "inclination to unbridled sensuality" on the other. At the same time, he seized upon a theme that was and would remain one of his overriding concerns: the redemption of man by woman. From strands of German folklore with which he had become acquainted through various sources—the tale of the minstrel Tannhäuser, the legend of the Venusberg, the story of the song contest on the Wartburg at the court of Thuringia—Wagner fashioned his libretto: the minstrel Tannhäuser rejects the revelries of Venus's domain and rejoins his Minnesinger comrades at the court of the Landgrave of Thuringia, whose niece Elisabeth has been pining for Tannhäuser's return. During a song contest on the theme of love—first prize being Elisabeth's

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hand in marriage—Tannhäuser, still in Venus's sway, extols the virtues of physical love. Only Elisabeth's intervention saves him from death at the hands of his outraged comrades, and he joins a band of traveling pilgrims to seek Papal absolution in Rome. The Pope refuses him, but Elisabeth's prayers and self-willed death win his salvation, and Tannhäuser, following a last struggle with the forces of Venus, dies on Elisabeth's bier.

Wagner constructed the overture according to principles he himself set out in his essay "On the Overture" written January 1841, shaping several musical ideas from the opera into a symmetrical scheme to produce "a musical artwork entire in itself" and in which "the characteristic idea of the drama" reaches "a conclusion in anticipatory agreement with the solution of the problem in the scenic play" through the interweaving of appropriate thematic materials from the opera to follow. The solemnly intoned Pilgrims' March gives way to the music of the Venusberg, which is followed by Tannhäuser's hymn to Venus in praise of love. A central, seductive Venusberg episode with solo clarinet and violins in eight parts leads to another stanza of Tannhäuser's hymn and the reiteration of the frenzied Venusberg music, but the Pilgrims' March makes a triumphant and overwhelming return.

In the letter to Uhlig quoted earlier, Wagner goes on to express the view that the complete *Tannhäuser* Overture belongs only in the concert hall, being too powerful for the theater, where it must serve merely as "prelude to the opera."* Thus, as early as 1852, Wagner proposed giving just the first part of the overture in the opera house.† The complete *Tannhäuser* Overture continued to figure on his orchestral programs, and he led it during a series of concerts with the Philharmonic Society in London in June 1855. Queen Victoria was so taken with it at the fifth concert of the series that she asked for its repetition on the seventh, when she would again be in the audience. The overture closed the first half of that concert, and during the intermission, together with Prince Albert, the queen received the composer in the salon ("I am delighted to make your acquaintance: your composition has enraptured me!"). In the ensuing conversation, however, she came to realize that her experience of the opera would in fact be restricted to the powerful effect of its overture: inquiring about his other works, the Queen asked Wagner "if it would not be possible to have [his] operas translated into Italian, so that she might be able to hear them, too, in London?" The composer was not amenable.

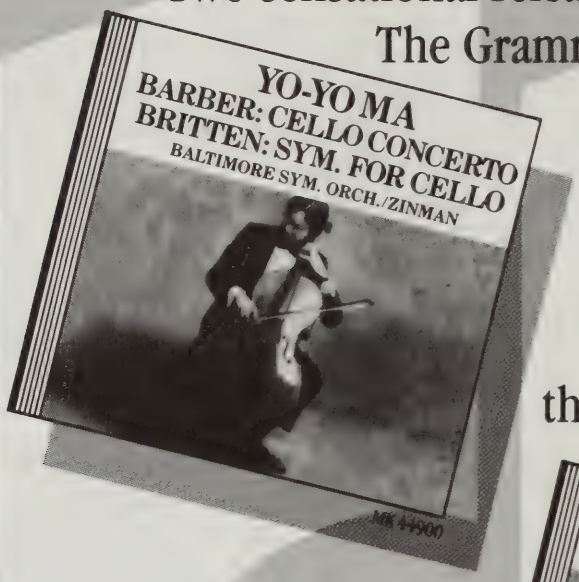
—M.M.

*The same sort of argument figures in the history of Beethoven's overture(s) to *Fidelio*, particularly with respect to the *Leonore* No. 3.

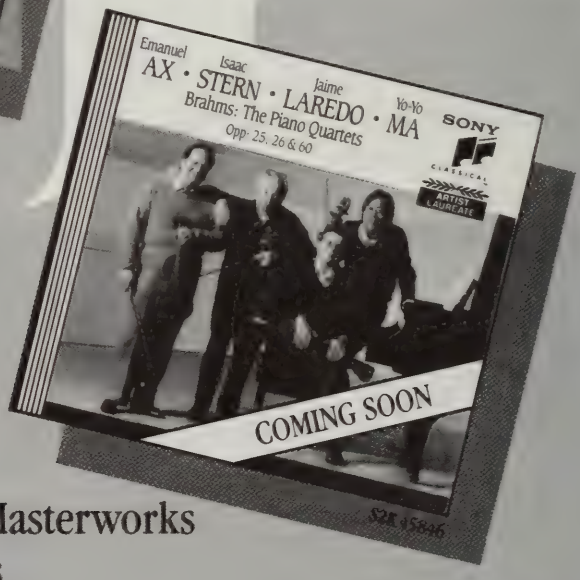
†For the Paris production of 1861, however, which included the newly written Bacchanale, the overture *was* played through to the end. The conflated "Overture and Bacchanale" was introduced by Wagner at a concert in Vienna in 1872, and it was given for the first time in the context of an operatic production also in Vienna in November 1875, the composer again conducting.

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	Allegro maestoso
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	Finale: Allegro

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NOTES

Steven Stucky
Son et lumière

Steven Stucky was born on November 8, 1949, in Hutchinson, Kansas, and now lives near Ithaca, New York. He composed Son et lumière *on a commission from the Baltimore Symphony Orchestra between June and December 1988, in Ithaca, New York, in Los Angeles, and at the artists' colony Yaddo in Saratoga Springs, New York. David Zinman conducted the first performance, in Baltimore on May 18, 1989. This is the first performance by the Boston Symphony Orchestra. The score calls for two flutes and piccolos (second flute doubling alto flute and piccolo), three oboes (third doubling English horn), three clarinets (third doubling E-flat clarinet) and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, timpani, tom-toms, roto-toms, bass drum, maracas, vibraphone, cymbals, crotales, xylophone, marimba, chimes, claves, triangle, woodblocks, cowbells, glockenspiel, tam-tam, harp, piano, celesta, and strings.*

Kansas-born Steven Stucky is among the busiest composers of his generation, and his music is heard with increasing frequency all over the country. He studied at Cornell University (where he now teaches) with Karel Husa and Robert Palmer, and at Baylor University with Richard Willis and Burrill Phillips. Active both as composer and conductor, he has also written a perceptive study of the music of Witold Lutosławski, for which he won an ASCAP-Deems Taylor Award. In September 1988 he became composer-in-residence with the Los Angeles Philharmonic. His Concerto for Orchestra was a finalist for the 1989 Pulitzer Prize. Steven Stucky has provided the following note on *Son et lumière*:

> *Son et lumière* ("sound and light," a kind of show staged for tourists at historic sites or famous buildings) is an orchestral entertainment whose subject is the play of colors, bright surfaces, and shimmery textures. I have tried in this music to recapture the élan and immediacy that regular meters and repetitive rhythms make possible—something forbidden during the modernist regime but recently restored in the post-modern work of composers like John Adams, Steve Reich, and others. Throughout its brief nine-minute span, then, the piece is built almost exclusively of short, busy, ostinato figures—my attempt, I suppose, to achieve the rhythmic

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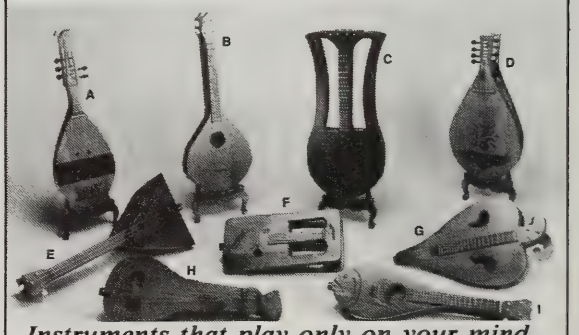
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vitality of minimalism, but without giving in to the over-simple harmonic language that usually comes with it.

Surprisingly, the musical materials seemed determined to shape themselves into an approximation of nineteenth-century sonata form. We hear an introduction, a first theme (based on triadic broken chords), a second theme (beginning with the flute solo), and a closing theme (led by two piccolos). In a sort of development section, these materials are recombined in new ways: in a recapitulation, both the first and second themes are recalled more or less intact (part of the second is repeated quite literally).

Then, in the coda, a second surprise: As if another, different music has been lurking all the while behind the shiny surface, the strings now unexpectedly split off from the rest of the orchestra to assert a new, more passionate, more "serious" voice, transcending the external show of sound and light.

—Steven Ledbetter

Ernest Bloch

Schelomo—Hebraic Rhapsody for solo cello and large orchestra

Ernest Bloch was born in Geneva, Switzerland, on July 24, 1880, and died in Portland, Oregon, on July 15, 1959. Schelomo *(*Solomon*) is dated January-February 1916; it is dedicated to Alexander and Catherine Barjansky, respectively a cellist and a sculptor. The first performance took place in New York City on May 3, 1917, with the composer conducting; the soloist was Hans Kindler. Pierre Monteux conducted the first Boston Symphony Orchestra performances on April 13 and 14, 1923, with cellist Jean Bedetti. Charles Munch led the only previous Tanglewood performance of the work, with the BSO's then principal cellist Samuel Mayes, on July 25, 1959, ten days after the composer's death. The most recent BSO performance took place at Symphony Hall in November 1980, commemorating Bloch's centennial; Jules Eskin was the soloist, and Seiji Ozawa conducted. The orchestra consists of three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, tambourine, bass drum, cymbals, tam-tam, celesta, two harps, and strings.*

Ernest Bloch's voice was a highly individual one among composers of our century. He composed music of passionate commitment in virtually all genres and was, in addition, a dedicated and inspiring teacher, especially during his many years in this country, of which he became a citizen in 1924. Born into a non-musical Swiss family, Bloch was nonetheless allowed to study music owing to the sheer determination and talent that he showed. He studied the violin (his best-known teacher was Ysaÿe in Brussels) and began composition study in Geneva with Jacques Dalcroze. Later Ivan Knorr helped him develop his musical personality. During the first fifteen years of this century he worked in his parents' business in Geneva, conducted, lectured, and composed. His output included the opera *Macbeth*, as well as a substantial number of works on Jewish themes. These included *Three Jewish Poems*, Psalms 114, 137, and 22 for voice and orchestra, the *Israel* Symphony, and—shortly before he came to America—*Schelomo*.

The war in Europe made his family's business a shambles by 1916. Because he had a wife and three children to support, Bloch leaped at the opportunity to serve as the conductor for the American tour of the dancer Maud Allen. He sailed to New York in July and there composed his first string quartet, a work destined to have a profound effect on his future. Maud Allen's tour collapsed after six weeks, but meanwhile the

Flonzaley Quartet had played the new string quartet in New York, to sensational effect. Karl Muck immediately invited Bloch to conduct the Boston Symphony Orchestra in one of his works; he chose the as yet unperformed *Three Jewish Poems*. The critical response was strongly enthusiastic. Now established as a major musical voice, Bloch brought his family to America and began his distinguished teaching career, first at the David Mannes School in New York (1917-20), then as founder and organizer of the Cleveland Institute of Music (1920-25), then as director of the San Francisco Conservatory (1925-30). He composed much new music, including the two violin sonatas, the *Baal Shem* suite for violin and piano, the popular Concerto Grosso No. 1, and the grandiose, programmatic *America, an Epic Rhapsody*, a kind of gift to the nation of which he had recently become a citizen, which was performed within a single week by the orchestras of New York, Boston, Philadelphia, Chicago, and San Francisco.

During the 1930s Bloch returned to Switzerland to devote himself almost entirely to composition. He returned to New York shortly before the outbreak of World War II, which distressed him to such a degree that it paralyzed his ability to compose. He wrote nothing between 1938 and 1944. Meanwhile he settled in Agate Beach, Oregon,

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where he was to live the rest of his life, and traveled to the University of California at Berkeley for two annual courses of lectures.

Bloch's legacy as a teacher is strong; his pupils included Roger Sessions, Ernst Bacon, George Antheil, Douglas Moore, Bernard Rogers, Randall Thompson, Quincy Porter, Halsey Stevens, and Leon Kirchner. But, of course, it is his work as a composer that is most significant. Because his best-known work, *Schelomo*, has an overtly Jewish theme and many of his other compositions are deeply rooted in his faith (in addition to works already mentioned, examples include the *Sacred Service* and *A Voice in the Wilderness*), it has been easy—too easy—to pigeonhole Bloch narrowly as a "Jewish composer." Such a view overlooks the opera *Macbeth*, and many splendid achievements with chamber ensembles or orchestra. Whatever his medium or technique, whatever his audience, Bloch never failed throughout his nearly eighty years to register an independent personality, never failed to heed the same advice he gave to his own composition students: "*Il faut suivre sa ligne*" ("One must follow one's own line").

Before the composition of *Schelomo*, Bloch had thought long on the dark passages from *Ecclesiastes*, passages that must have seemed particularly suitable in late 1915, more than a year into the grinding folly and pointlessness of the trench warfare that had overwhelmed Europe and still showed no sign of ending: "I have seen all the works that are done under the sun, and behold, all is vanity and vexation of spirit . . . Vanity of vanities. All is vanity."

Aside from the international situation, Bloch had more personal difficulties ranging from the impending bankruptcy of his family's store to the loss of a much-needed conducting position to Ernest Ansermet, a former pupil. The few important performances of his music to that point had garnered only vitriolic attacks from the critics.

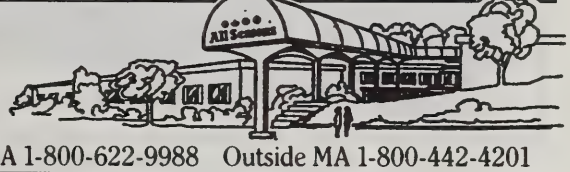
Bloch had been trying for some time to find a way to treat the pessimistic verses from *Ecclesiastes*, which he believed to have been written by King Solomon himself. He abandoned his sketches for a vocal piece largely because of a sense of linguistic unsuitability. He simply could not imagine hearing Solomon's passionate, despairing words sung in French, German, or English, and he himself did not know Hebrew. The solution to his problem suddenly appeared when he met a Russian couple who had just arrived in Geneva: Alexander Barjansky, a cellist who played with rich tone and powerful emotion, and his wife Catherine, an artist who created miniature portraits in wax sculpture. Hearing Barjansky play, Bloch found his solution: "Why,

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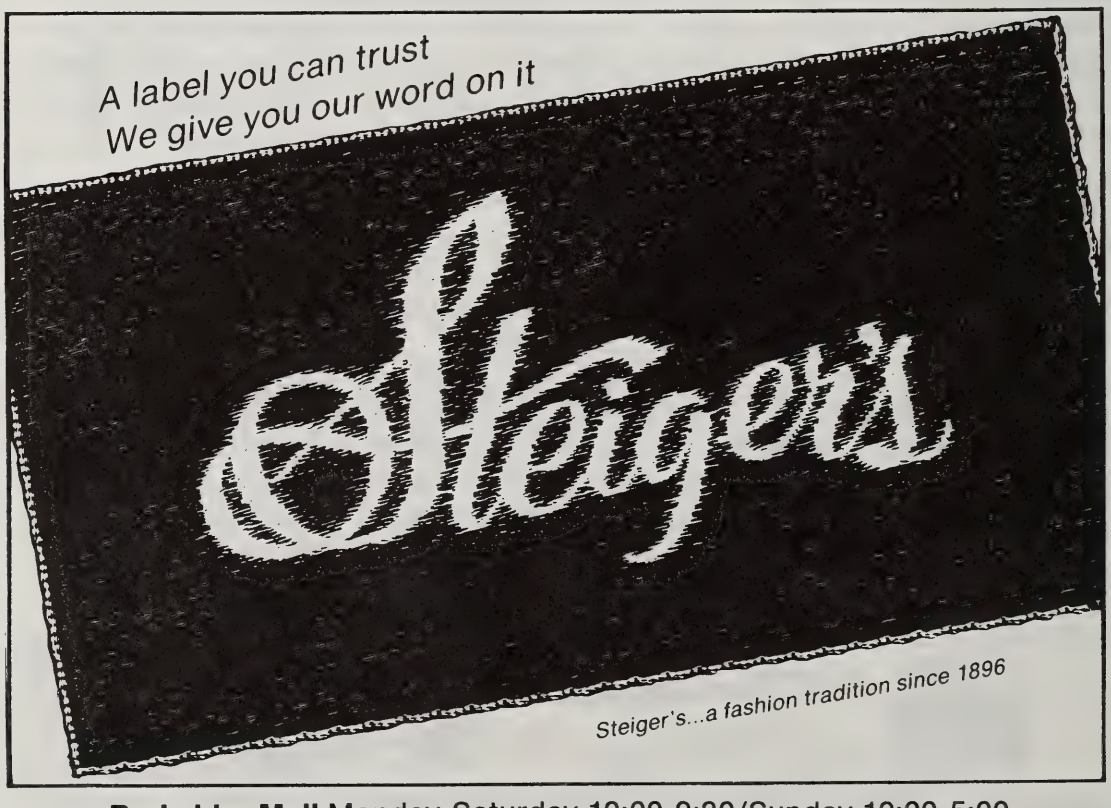


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instead of a human voice, limited by a text and language, should not my *Ecclesiastes* utilize the soaring unfettered voice of the cello?" He plunged into the work and finished the score in six weeks.

Much later, in writing about his work, Bloch stated that he had no intention of writing descriptive music. He had saturated himself with the Biblical text and translated its passionate outcry into his own medium. But he did produce a program note—he described it as a psychoanalysis of his work—though he wanted it understood that the description came *after* the music, not before.

> If one likes, one may imagine that the voice of the solo cello is the voice of King Schelomo [Solomon]. The complex voice of the orchestra is the voice of his age . . . his world . . . his experience. There are times when the orchestra seems to reflect his thoughts as the solo cello voices his words.
>
> The introduction, which contains the germs of several essential motifs, is the plaint, the lamentation—"Nothing is worth the pain it causes; Vanity of Vanities—all is Vanity"—an emotional, nearly a physiological reaction. The cello cadenza then puts this pessimistic philosophy into words—this beginning is a soliloquy.
>
> A new and important motif—violas! The mood changes, but the atmosphere of pessimism almost despairs—There comes his life, his world. Is it Schelomo himself who tells us his dark reflections? There are the rhythms of the languorous dance—a symbol of passion? The rhapsody says, "I have tasted all of this . . . and this too is *Vanity*!"
>
> The orchestra enlarges on the main theme; it becomes rich as though his wives and concubines would displace these thoughts. He enters into their seductive dance . . . The theme returns in the orchestra and here it becomes the royal pomp—the concubines, the slaves, the treasure, all that man might desire. Here the exotic panoply of an Oriental world. "I am the King! This is My World!"
>
> And then *revulsion*: To what end? Vanity? The rhapsody comments, more gentle, more desolate . . . the broken idealism of Schelomo. The languorous dance returns,



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but Schelomo spurns it. The grand *tutti*—tumult—barbaric splendor, power—and then Schelomo. And all of this?—nothing, nothing . . .

I cannot describe the next episode. It is a motif my father sang in Hebrew; I don't know the meaning of the words. Is it the call of the muezzin? This strange motif which later permeates the orchestra. Is it the priests? At first Schelomo seems to withstand it. Soon he joins in. Is it the crowd? Their prayers! Again one hears their lament, their unrest growing fevered, anguished . . .

Again, *tutti*. Is it Schelomo, or the crowd—the maddened crowd hurling blasphemies against the Universe? Vanity, Vanity. The tumult is appeased. Schelomo alone meditates, a shudder of sadness—"I have seen it all—wasted effort—the triumph of evil—I too knew hope; it is become barren, sterile . . . a gesture of despair. All is Vanity."

The orchestra leaves this world to enter into a Vision, where live again peace—justice—lovingkindness. Schelomo drifts into the dream, but not for long. The splendors of power and the throne topple like tarnished fanes into ruins. Here Schelomo thinks through the orchestra as his voice and the solo cello cries imprecations. The orchestra magnifies his thoughts. This time the cadenza is a downfall, then alone is the silence, Schelomo: "Vanity of Vanities, all is Vanity!"

Even the darkest of my works end with hope. This work alone concludes in a complete negation. But the subject demanded it! The only passage of light falls after the meditation of Schelomo. I found the meaning of this fragment fifteen years later, when I used it in the *Sacred Service*. The words are words of hope, an ardent prayer that one day, Men will know their brotherhood, and live in harmony and peace.

—S.L.

Antonín Dvořák
Symphony No. 7 in D minor, Opus 70

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. Dvořák began sketching this D minor symphony on December 13, 1884; the final score was completed on March 17, 1885. The composer conducted the first performance in a concert of the London Philharmonic Society in St. James's Hall on April 22 that year. By June he had made a cut in the slow movement before declaring the score definitive. Theodore Thomas led the New York Philharmonic Society in the first American performance on January 8, 1886. Wilhelm Gericke introduced the symphony to Boston audiences in a Boston Symphony performance at the old Music Hall on October 22, 1886. Stanislaw Skrowaczewski led the orchestra's first Tanglewood performance on July 19, 1968; Colin Davis led the only Tanglewood performance since then, on August 6, 1971. The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Five years elapsed between the composition of Dvořák's Sixth and Seventh symphonies, but they were years of increasing fame and busy composing in other genres, including the brilliant *Scherzo capriccioso*, the dramatic *Hussite* Overture, and the closely argued F minor trio. His opera *Dmitri* (which, in terms of its plot, is a sequel to Mussorgsky's *Boris Godunov*) had been performed in Prague and the comic opera *The Cunning Peasant* in Hamburg. Most important for Dvořák's international reputation, though, was the extraordinary popularity that he enjoyed in London after Joseph Barnby introduced his *Stabat Mater* in 1883. He himself conducted the *Stabat Mater* and other works, including the Sixth Symphony, during a London visit made in the spring of 1884 at the invitation of the Royal Philharmonic Society. Throughout his

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visit he was warmly feted by the English. As he wrote to a friend,

> I am convinced that England offers me a new and certainly happier future, and one which I hope may benefit our entire Czech art. The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me.

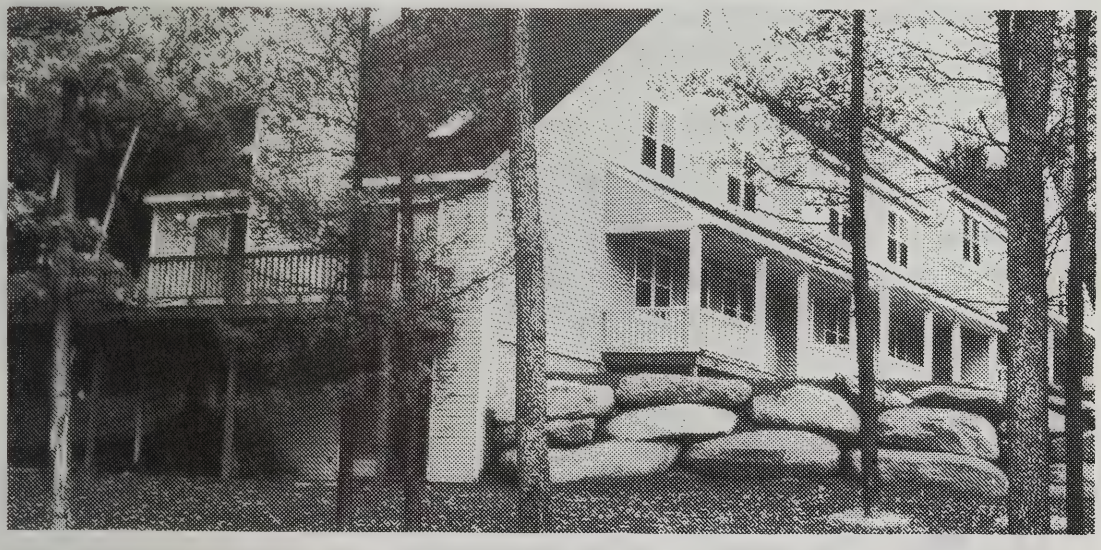
Not long after his return home, Dvořák learned that the Philharmonic Society had elected him a member; at the same time, the society requested a new symphony.

Though the commission was tendered in June, Dvořák did not rush into the work. In fact, he waited six months before starting to sketch, and even then the composition involved more than his usual amount of preliminary work and later rewriting. No doubt he was consciously aiming to do his best not only for the English orchestra that requested the work, but also for his mentor Johannes Brahms, whose Third Symphony, performed just a short time before, was both a challenge and an inspiration as Dvořák once again prepared to enter the lists of symphonic composition. Many writers consider the resulting symphony to be Dvořák's greatest single achievement, a work of powerful and varied moods, a nationalistic symphony that offers more than quaint touristy views of peasant dances (a stereotype of the nationalistic schools), that offers, indeed, the highest degree of musical seriousness and refinement.

Once Dvořák began the actual process of sketching, on December 13, 1884, things seem at the outset to have gone fairly quickly, the first movement being outlined in but five days. By the end of the year he had drafted the slow movement, and the scherzo followed by January 9. The sketch for the finale is undated, but the entire work was finished by March 17, 1885. Still, for all the evident speed with which the symphony was composed, the sketches were only very preliminary versions and required at least one more stage of reworking (now lost) before the composer could

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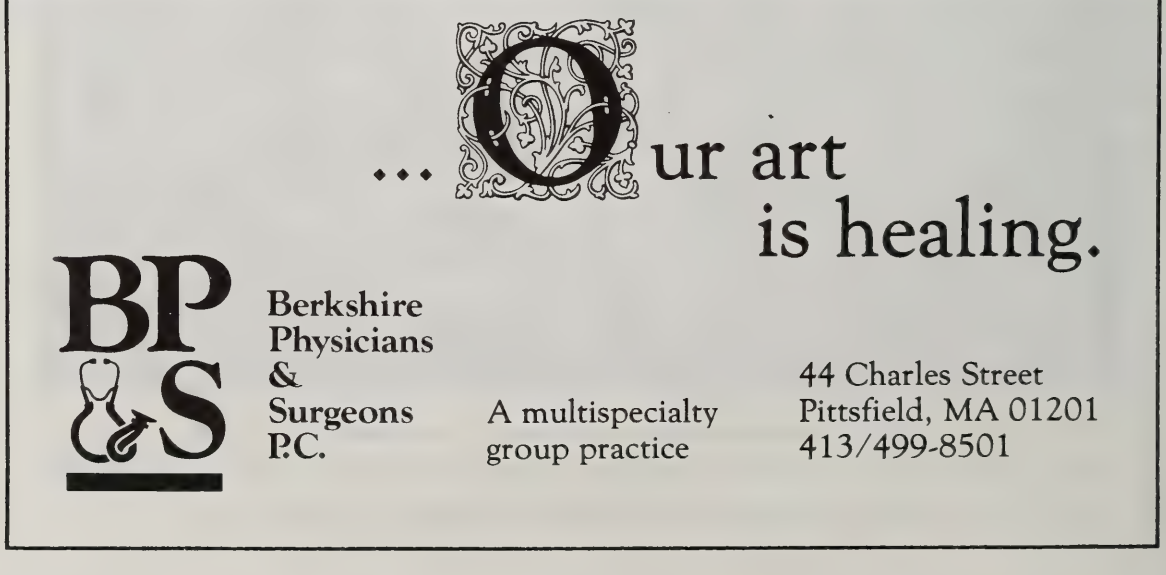
begin the full score. The sketch for the finale, in particular, caused him trouble; the pages that survive are incomplete.

Though he mentioned the symphony in progress to various friends all along, his publisher Simrock did not know of its existence until Dvořák wrote to him in February.

> The new symphony has already occupied me for a long, long time, but it must be something respectable for I don't want to let Brahms down after his remark to me: "I imagine your symphony quite different from this one [the preceding symphony, in D major]."

Simrock was not especially impressed, even when the premiere of the symphony in London, under the composer's direction, turned out to be a brilliant success. He insisted that symphonies never earn any money for the publisher and offered Dvořák only 3,000 marks for the work, precipitating an argument that was not settled for months. (What Simrock really wanted—constantly—was ever more sets of Slavonic dances for piano four-hands: they sold like hotcakes.) Even when the dispute was settled during a personal meeting between publisher and composer, Simrock showed a lamentable lack of sensitivity to the nationalistic sentiment inherent in Dvořák's request that the title be printed in Czech—or at least Czech *and* German—rather than in German only. He never did understand why the composer objected to having his first name Germanicized as "Anton" on all of his title pages.

When the score was published in the autumn of 1885, Simrock's title page contributed to a long-lasting confusion in the numbering of the Dvořák symphonies. Since it was only the second of his symphonies to appear in print, it was published as "No. 2." But the manuscript described the work as Dvořák's "6th Symphony"—and it was actually his seventh! (He had composed a symphony early on for entry in a competition, and when he was unable to get the score back afterwards, he apparently assumed that the work was lost forever, and numbered his remaining symphonies for the rest of his life as if he had never composed that early first symphony; that score was rediscovered after Dvořák's death, and the standard numbering now follows the order of composition.) The published score bore no dedication—not even to the Philharmonic Society. But Dvořák's manuscript bears a private inscription. After he had heard a pair of stunning performances of the symphony given in Berlin under the direction of Hans von Bülow on October 27 and 28, 1889, the composer pasted a photograph



of von Bülow to the title page of his score and added the words, "Hail! It was you who brought the work to life!"

Dvořák's enthusiasm for von Bülow's performance was in part caused by the fact that this symphony had been received with scant success on the Continent at its first performance, in Vienna, under Hans Richter. Richter himself had written to the composer expressing his dismay with the reaction of the Viennese audience, then as now among the most conservative to be found in the world. "Our Philharmonic audiences," wrote Richter, "are often—well, let us say, queer. I shan't, however, let that put me off." But Richter noted that the new symphony absolutely required "a dramatically trained conductor—a Wagnerian (Hans Bülow will forgive me!)" to do full justice to its range of mood.*

The symphony opens with a theme of deep Slavic foreboding, lyrical in character but built of motives that could serve as the germ for development. The first page of the final score contains a note in the composer's hand that reveals, "The main theme occurred to me when the festival train from Pest arrived at the State station in 1884." The theme certainly has little of "festival" character, but the train in question (Dvořák was noted for his fondness for locomotives and his familiarity with their schedules) brought dozens of anti-Hapsburg patriots to a National Theater Festival in Prague, so it is not unlikely that the Czech colorations in melody and harmony arose from his patriotic mood. Some of the transitional themes are related to ideas in the *Hussite* Overture, another recent patriotic score composed in memory of the fourteenth-century Czech religious reformer Jan Hus; these, too no doubt arose from patriotic connections in Dvořák's mind. These stern reflections usher in a rocking, sunny secondary theme that contrasts strikingly with the other material. The concentration of both development and recapitulation make this one of Dvořak's densest symphonic movements in terms of sheer quality of incident.

The Poco adagio begins with a square-cut melodic phrase that comes to its ordained end after eight measures, raising visions of possible theme-and-variations form with a series of starts and stops. But immediately after the statement of that theme, the musical thought opens out to become increasingly chromatic and expressive in a movement filled with wonderful touches of poignancy and colorful elaboration in the orchestral writing.

The scherzo is written in 6/4 time, but from the beginning there is an exhilarating conflict between the two beats per measure of 6/4 (in the accompaniment) and the three beats per measure of 3/2 that the ear perceives in the melody. This is, in fact, a *furiant*, a characteristic Czech dance. Dvořák worked hard at the rhythmic lightness evident throughout this utterly delightful movement, so spontaneous in effect that it is difficult to realize the amount of sketching and rewriting that went into its bubbling effervescence. In stark contrast, the finale begins in a mood of tragedy—starting right from the intense opening phrase, the last three notes of which are repeated to begin a slow, hymnlike march—with vivid themes developed to a majestic close that only turns definitively to the major in the last bars.

—S.L.

*The reference to forgiveness has to do with the fact that Hans von Bülow had once been one of the closest of Wagner's associates—and conducted the world premiere of *Tristan* and *Meistersinger*—all the while that Wagner was carrying on a not-very-secret affair with his wife Cosima. Indeed, she bore Wagner two children while she was still married to Bülow. Needless to say, after the eventual divorce, Bülow changed camps and became a leading exponent of Brahms rather than Wagner.

Florence N. and George W. Adams

Florence Newsome and George William Adams, who were both professional librarians in Hartford, Connecticut, shared a love of music. As a young woman, Mrs. Adams, who was born and raised in Boston and graduated from Simmons College, regularly attended concerts of the Boston Symphony Orchestra and Boston Pops with her mother and occasionally rode home on the same streetcar with neighbor Serge Koussevitzky. The family also made trips to Tanglewood by train in the 1930s, when it was a more arduous journey than it is today. She remembered the famous concert interrupted by a thunderstorm in 1937, on which occasion Gertrude Robinson Smith began raising funds to build the Music Shed.

Mrs. Adams began her library career as a reference librarian with the Boston Public Library and simultaneously earned a master's degree in English from Boston University. She met George Adams while both were working at the Newark Public Library. They married in 1947 and, upon the birth of a daughter, Janet, settled in Hartford. Mrs. Adams then began her association with the Hartford Public Library as a branch librarian; she continued her active involvement in the Hartford Community for thirty-six years.

A native of Peach Glen, Pennsylvania, George Adams received a bachelor of science degree from Dickinson College and his master's degree from Drexel University. During World War II he served with the Army's Eighth Air Force Division in England. As legislative reference chief of the Connecticut State Library, he was known as an authority on Connecticut legislative history, as a research consultant to many state lawmakers, and as the author of numerous articles on Connecticut state history. Mr. Adams died in 1977.

In addition to their love of classical music, the Adamses enjoyed gardening, reading, and summering on Cape Cod. Mrs. Adams particularly liked the piano concertos of Beethoven, Brahms, and Chopin, whose music she played on the piano, while Mr. Adams favored Italian opera and chamber music. Tragically, Mrs. Adams died in June 1987, before she was able to enjoy the first George W. and Florence N. Adams Concert on August 1, 1987—the first such memorial concert to be endowed at Tanglewood.

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ALL-MOZART PROGRAM

Serenade No. 6 in D, K.239,
Serenata notturna

Marcia: Maestoso
Menuetto
Rondeau: Allegretto

TAMARA SMIRNOVA-ŠAJFAR, violin
VYACHESLAV URITSKY, violin
BURTON FINE, viola
EDWIN BARKER, double bass

Piano Concerto No. 24 in C minor, K.491

Allegro
Larghetto
[Allegretto]

Mr. PREVIN

INTERMISSION

Symphony No. 39 in E-flat, K.543

Adagio—Allegro
Andante con moto
Menuetto: Allegro
Finale: Allegro

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NOTES

Wolfgang Amadè Mozart
Serenade No. 6 in D, K.239, *Serenata notturna*

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna, Austria, on December 5, 1791. He composed the Serenata notturna *in January 1776; the date and location of its first performance are not known. Vincent d'Indy led the first BSO performances in December 1921, Charles Munch the first Tanglewood performance on July 15, 1960, and Christoph Eschenbach the only other Tanglewood performance on August 7, 1983. The score calls for a solo ensemble of two violins, viola, and double bass, and a larger ensemble of timpani and strings.*

A large part of Mozart's musical output—especially during the years before he went to Vienna for good—consisted of what we would call background music, compositions written for a party given by some socially prominent Salzburger, to be played perhaps during dinner to the inevitable non-musical accompaniment of conversation and the clatter of silverware and crockery. The lucky patrons who had the good fortune to find a genius providing the music for their party (whether they appreciated this fact or not) usually remain unidentified. Such is the case with the *Serenata notturna*. The title of the piece, "nocturnal serenade," suggests that it was intended for an outdoor performance on a summer's evening under the windows of a beloved, or of a distinguished personage being granted a special musical homage. But from Mozart's own dated manuscript, we know that he composed it in the month of January, when *al fresco* musical activity would have been out of the question. It seems, then, that Mozart was instead recalling the fresh night air of summer in the deep mid-winter, and not for the first or last time.

As with so many eighteenth-century serenades, the first movement is a march, theoretically designed to allow the musicians to enter and, if played again at the end, to exit. (Of course, string players—especially cellists and bassists—are not likely to march while playing, but the tradition grew up at a time when most serenades were for wind ensembles.) The playing off of solo quartet against the larger string ensemble punctuated by timpani lends a concerto grosso quality to the piece, and the occasional



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pizzicatos in the larger string group suggest guitars and other plucked strings that would often be part of a real serenade. The minuet has a Gallic grace, varied by the use of the solo ensemble alone for the Trio. The closing rondo is the largest movement of this short, delightful work. One of the eposides comes as quite a surprise, with a sudden shift to a 3/4 Adagio for a stately dance-like passage presented by the solo quartet, soon followed by a 2/4 Allegro in the full ensemble. Both of the tunes presented here are interpolations, apparently melodies well-known to Mozart's audience but forgotten today. They are included as a kind of joke, but even though we have lost the key to understanding its point, we can't complain, since the rondo theme recurs and concludes with the greatest charm and good humor.

—Steven Ledbetter

Wolfgang Amadè Mozart
Piano Concerto No. 24 in C minor, K.491

Mozart completed the C minor concerto, K.491, on March 24, 1786. The date of the first performance is not known. The first American performance took place in St. Louis on March 19, 1868, with Egmont Froelich conducting the Philharmonic Society (soloist unknown). Claude Frank was soloist for the first BSO performances in December 1959, under Charles Munch. Frank was also soloist for the first Tanglewood performance, in July 1967, under Erich Leinsdorf. Malcolm Frager was pianist for the most recent performance here, in July 1988, under Yuri Temirkanov. In addition to the solo piano, it is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Mozart composed three concertos during the time he was working on *Le nozze di Figaro* in the winter of 1785-86. The first two of these (K.482 in E-flat and K.488 in A) were, to some extent, retrenchments to a decorative lyric style that would be sure to please the Viennese, as if Mozart realized that the very symphonic pair of concertos that immediately preceded them—K.466 in D minor and K.467 in C major—had stretched the limits of his audience's comprehension. Both of the first two concertos in the triptych exploit new instrumental colors (they have clarinets for the first time in Mozart's concertos, though they omit oboes) and boast an incredible wealth of fresh melodic ideas. The third of the concertos, however, in the key of C minor, which was always, in Mozart's mind, a tonality for music of particularly dramatic character, reverts to the symphonic elaboration of the earlier concertos without, however, losing the new coloristic interest; it is the only Mozart concerto to have both oboes and clarinets.

At the same time, it is unusually single-minded in its concentration on the principal thematic material presented at the very outset—a rare procedure for Mozart, especially in the piano concertos, where a multiplicity of ideas usually helps to differentiate soloist and orchestra. But here, possibly influenced by Haydn's tendency to monothematicism, Mozart composes a work that is tightly organized thematically—Haydn's technique, but in Mozart's style. The tense emotional storms called forth by the tonality, the frequent chromatic movement, and the thematic concentration bespeak Mozart at every moment. The symphonic development, built up of fragments of the first theme, cost him a great deal of effort, as the much-cancelled and rewritten manuscript reveals.

The introductory orchestral ritornello is so completely devoted to the opening material and its developments that there is hardly a hint of any second theme. Even when the piano takes off on its own exposition, the relative major key of E-flat does

not bring with it a memorable new melody, just a momentary relief from chromatic intensity—and the relief is indeed momentary.

After this tempest of uncertainty, the slow movement brings the air of something almost too pure to exist in the real world, as exemplified by the passions of the opening movement. The play of the woodwinds is particularly felicitous; for much of the movement, even though he has both clarinets and oboes at hand, Mozart builds his woodwind interludes with flute on top, bassoon on the bottom, and *either* clarinets or oboes in the middle. Gradually they begin to impinge upon one another until all of the woodwinds (supported by the horns), like balmy zephyrs, bring in the soloist for another statement of his theme.

In Mozart's earlier minor-key piano concerto (K.466 in D minor) the finale had been light enough to disperse the memory of the opening movement's stormy qualities. In this concerto, however, the finale draws upon many of the same chromatic gestures that made the opening so powerful. There is variety here, to be sure, but many reminders of the overall mood, even when, after the cadenza, the piano unexpectedly takes off in a rollicking—or what would normally be a rollicking—6/8 version of the theme to bring the concerto to its conclusion.

The C minor concerto is one of those works in which Mozart approached most closely to the romantic expression of the next generation. It is not surprising that Beethoven is known to have especially admired it. Once, in the summer of 1798, he was walking through the Augarten in Vienna with the visiting pianist and composer J.B. Cramer when they heard a performance of this concerto. Beethoven drew Cramer's attention to a particular passage at the end of the first movement and cried, "Cramer, Cramer, we shall never be able to do anything like that!" It is most likely that the passage Beethoven had in mind was that surprising moment after the first-move-

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ment cadenza when the pianist enters again. (Up until this work, the soloist's job was normally finished after playing the cadenza, and the orchestra would normally conclude the movement with a more-or-less perfunctory final ritornello.) In this case, what follows the cadenza is the big surprise: rather than ending with fortissimo orchestral statements and flashy virtuosic fireworks, all is suddenly misty and mysterious, vanishing in a whisper. How unlike any concerto that had ever been written! Small wonder that when Beethoven came to write his own piano concerto in C minor soon after hearing the performance in the Augarten, he should reintroduce the piano in a similar way, with his own surprising, quiet culmination, thus overtly signaling his recognition of the grand tradition and his indebtedness to the old master.

—S.L.

Wolfgang Amadè Mozart
Symphony No. 39 in E-flat, K.543

Mozart completed his Symphony No. 39 in E-flat, K.543, on June 26, 1788. That summer also saw the completion of his symphonies 40 and 41, all three probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances for all three are not known. Henry C. Timm gave the first American performance of K.543 on January 9, 1847, with the New York Philharmonic Society at the Apollo Rooms. Georg Henschel gave the first BSO performance in January 1884, Serge Koussevitzky the first Tanglewood performance in August 1937, and Edo de Waart the most recent Tanglewood performance in July 1987. The Symphony No. 39 is scored for flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and he had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when

the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on June 17 he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39; this, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription

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money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart entered the opening measures of the Symphony No. 39 into his thematic catalogue on June 26, 1788; on the same day he entered "a little march," the famous C major piano sonata "for beginners," and an adagio introduction for string quartet to precede the C minor fugue that he had already composed. The last entry before June 26 in the thematic catalogue is that of a piano trio in E major (K.542) noted on June 22. It seems hardly likely that even Mozart composed an entire large symphony plus other tidbits in just four days. More likely, all the works had been in progress for some time and were simply finished more or less together.

Clarinets were relatively new in the symphony orchestra (although long since a standard component of Mozart's opera orchestra), and it was by no means a foregone conclusion that they would be included. Mozart's conscious choice of clarinets *instead of* oboes produces a gentler woodwind sonority especially appropriate to the rather autumnal lyricism of the Symphony No. 39.

The first movement opens with a stately slow introduction with dotted rhythms providing a nervous background for scale figures (which recur in the body of the movement), culminating in a grindingly dissonant appoggiatura. Just as we seem about to settle onto the dominant, ready to begin the Allegro, the activity decelerates and we are confronted with a stark, hushed chromatic figure recalling some of the "uncanny" moments in *Don Giovanni*. The melodic line of the introduction only comes to a close in the opening phrase of the smiling Allegro theme in the violins (with echoes in horns and bassoons), a calm pastoral scene following the tension of the preceding passage. The development section is one of the shortest in any Mozart symphony, never moving far afield harmonically. Following a passage on the nearby key of A-flat, a vigorous modulation seems to be leading to C minor, but at the last moment a wonderful woodwind extension brings it around to the home key and ushers in the recapitulation.

The slow movement, in A-flat, opens with deceptive simplicity; it is, in fact, a richly detailed movement, with progressive elaborations of the material throughout. Among these delicious moments are the woodwind additions to the main material in the strings at the recapitulation of the opening theme. The main theme ends with a momentary turn to the minor just before the cadence; at the corresponding point in the recapitulation, this generates a surprising but completely logical passage in C-flat minor (written, however, as B minor) before the imitative woodwind theme returns in the tonic. The hearty minuet provides a strong contrast to the delicacies of the Andante; its Trio features a clarinet solo with little echoes from the flute.

The finale is often called the most Haydnesque movement Mozart ever wrote, largely because it is nearly monothematic. The principal theme, beginning with a group of scurrying sixteenth-notes followed by a hiccup, produces a series of motives that carry the bulk of the discourse. The scurrying turn reappears alone or in combinations, turning to unexpected keys after a sudden silence; the "hiccup" often comes as a separate response from the woodwinds to the rushing figure in the strings.

—S.L.

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ARTISTS

Ronan Lefkowitz



Born in Oxford, England, Ronan Lefkowitz joined the Boston Symphony Orchestra in 1976. Mr. Lefkowitz is a graduate of Brookline High School and Harvard College. His most notable teachers included Gerald Gelbloom, Max Rostal, Louise Vosgerchian, Joseph Silverstein, and Szymon Goldberg. While in high school, he was concertmaster of and a frequent soloist with the Greater Boston Youth Symphony Orchestra. He was also concertmaster of the International Youth Symphony Orchestra under Leopold Stokowski. In 1972 Mr. Lefkowitz won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he is now a part-time faculty member. In 1984 he helped establish and endow the Gerald Gelbloom Fellowship for a student of violin at the Tanglewood Music Center. Also in 1984 he was featured on the PBS television program "Evening at Pops" as a soloist with three of his Boston Symphony colleagues in a performance of Vivaldi's Concerto for Four Violins. In 1986 Mr. Lefkowitz joined the contemporary music group Collage. The following summer he performed the American premiere of Withold Lutosławski's *Chain II* for violinist and chamber orchestra as part of the Festival of Contemporary Music at Tanglewood; as a result, he was asked to perform the piece this coming fall in Boston Symphony performances under the composer's direction. Most recently, Mr. Lefkowitz has been involved with the Terezin Chamber Music Foundation, directed by BSO colleague Mark Ludwig, which seeks to find, perform, and record music written in the early 1940s by such composers as Gideon Klein, Hans Krasa, Viktor Ullmann, and Pavel Hass during their internment at the Theresienstadt concentration camp. This September Mr. Lefkowitz will record two CDs of chamber music by Arthur Foote and Samuel Coleridge-Taylor for Koch International with Harold Wright, Virginia Eskin, and the Hawthorn String Quartet, of which he is first violinist.

Jennie Shames



Violinist Jennie Shames joined the Boston Symphony Orchestra in January 1981, having been invited to do so a year after her graduation from Harvard *cum laude* in 1979. As a member of the orchestra she has performed frequently on Supper Concerts at Symphony Hall and Prelude Concerts at Tanglewood. She has appeared as soloist with the Boston Pops Orchestra under John Williams, and she has been a concerto soloist with the New England Philharmonic and many other orchestras in New England. In May 1987 Ms. Shames was invited by Sergiu Comissiona to serve as concertmaster of the Houston Symphony for two weeks, during which time the ensemble recorded Dvořák's *Carnival* Overture and Slavonic Dances. More recently she has served as acting concertmaster of the St. Louis Symphony under Leonard Slatkin. While at Harvard, she was con-



certmaster of the Opera Company of Boston under the direction of Sarah Caldwell. In demand as a recitalist and chamber musician, she has appeared in recital throughout Pennsylvania and New England and has participated in the Fairbanks Summer Music Festival in Alaska. Born into a musical family, Ms. Shames began studying the violin at age three and made her first concert appearance at five. She continued her studies at Hartt College of Music with Nathan Gottschalk, Rafael Bronstein, and Arianna Bronne. She later studied with Joseph Silverstein and was awarded a Tanglewood Music Center Fellowship in 1976. As a member of the Diaz-Shames-Diaz Trio with her BSO colleague Roberto Diaz, viola, and cellist Andres Diaz, Ms. Shames' 1989-90 season included performances at Cornell University, the Gardner Museum in Boston, the Boston Conservatory of Music, where the trio was in residence, and at the Cosmos Club in Washington, D.C.

Roberto Diaz



Since winning first prize for viola at the 1988 Washington International Competition and a prize at the 1989 Munich International Viola Competition, Roberto Diaz has been heard throughout Germany and the United States in recital and as soloist. This fall he becomes principal viola of the National Symphony Orchestra in Washington, D.C. Mr. Diaz has performed in Europe with the Bavarian Radio Symphony Orchestra and has made recordings for German radio. In his native Chile he has been heard in recitals with the Orquesta Promusica. In America he has played recitals at the Phillips Collection in Washington, D.C., the Gardner Museum in Boston, the Alexandria Recital Series in Virginia, and the University of Redlands in California, where he also performed as guest artist with the Redlands Symphony Orchestra at the 1989 International Viola Congress. In coming seasons he will perform on the Dame Myra Hess Concert Series in Chicago and in festivals in the United States and South America. Before joining the Boston Symphony Orchestra in 1986, Mr. Diaz was a member of the Minnesota Orchestra under Sir Neville Marriner. In the Boston area he has performed with the contemporary music ensemble Collage and been featured on WGBH's "Morning Pro Musica," and he has been substitute violist with the Lydian String Quartet both at home and on tour. Other appearances have included Marlboro Music, the Minnesota Orchestra's Chamber Music Series, the Pensacola Chamber Music Festival, and chamber music concerts with members of the Atlanta Symphony Orchestra. As a Tanglewood Music Center Fellow in 1980, Mr. Diaz received the Gustav Golden Award. He is currently on the faculty of the Boston Conservatory of Music, where the Diaz-Shames-Diaz Trio is in residence. Mr. Diaz began his musical studies at the Chilean Conservatory of Music and continued at the Georgia Academy of Music, where he studied both violin and viola with Manuel Diaz. He also studied with Burton Fine at the New England Conservatory of Music in Boston and with Joseph de Pasquale at the Curtis Institute of Music in Philadelphia.

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Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital at five and was being compared with such masters as Rostropovich and Casals by the time he was nineteen. He has since appeared with eminent conductors and orchestras throughout the world. Deeply committed to performing and recording the vast chamber music literature, Mr. Ma has played in a string quartet with Gidon Kremer, Kim Kashkashian, and Daniel Phillips and recorded Schubert quartets with them. He regularly performs duo-recitals with Emanuel Ax; their recordings include the complete Beethoven and Brahms cello sonatas, and Dvořák trios with violinist Young Uck Kim. With Isaac Stern he has recorded the Brahms Double Concerto with the Chicago Symphony and the Shostakovich Piano Trio No. 2 with Mr. Ax. An exclusive Sony Classical (formerly CBS Masterworks) artist, he has been honored with four Grammy awards. Recent recordings have included the Britten and Strauss cello sonatas with Mr. Ax, the Schumann Cello Concerto with Sir Colin Davis and the Bavarian Radio Orchestra, Shostakovich's Quartet No. 15 with Kremer, Phillips, and Kashkashian, a collaboration with Stephane Grappelli, and the first album in a series entitled "Portrait of Yo-Yo Ma." Mr. Ma is also committed to teaching. Besides appearing with the Boston Symphony Orchestra and in chamber ensembles at Tanglewood, he devotes much time to teaching at the Tanglewood Music Center. Highlights of recent seasons have included a Far East tour with Messrs. Ax and Kim, a tour in Europe and the United States with Kathryn Stott, a trio tour throughout Germany and Belgium with Peter Serkin and Gidon Kremer, chamber performances at the Suntory Festival in Japan, performances and a recording of the Brahms piano quartets with Ax, Stern, and Jaime Laredo, and of the Brahms string sextets with Stern, Cho-Liang Lin, Laredo, Michael Tree, and Sharon Robinson, an appearance with Stephane Grappelli at Carnegie Hall, and orchestral engagements in the United States and Europe. Born in Paris in 1955, to Chinese parents, Yo-Yo Ma began his cello studies with his father when he was four. He later studied with Janos Scholz and in 1962 began his studies with Leonard Rose at the Juilliard School. He currently plays a 1735 Montagnana cello from Venice and a 1712 Davidoff Stradivarius. A graduate of Harvard University, he lives near Boston with his wife Jill, son Nicholas, and daughter Emily. Mr. Ma has performed regularly with the Boston Symphony Orchestra since February 1983; he has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto with Seiji Ozawa and the BSO for CBS Masterworks.

Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including many new works commissioned by and for him. His concert appearances in the United States and abroad have established him as a major voice in American music, as have his many recordings. Pianist for the Contemporary Chamber Ensemble since its inception in 1960, he performed with that group throughout the United States and on tour in Europe, Australia, and the Far East. Pianist for the Boston Symphony Chamber Players since 1969, he has also performed with such renowned ensembles as the Juilliard, Concord, Emerson, Tokyo, and Vermeer string quartets, and the Chamber Music Society of Lincoln Center. His artistic collaboration with the late mezzo-soprano Jan DeGaetani began as early as 1960, when both singer and pianist were at the threshold of their respective careers; he has also fostered noteworthy collaborations with violinist Paul Zukofsky and cellist Joel Krosnick. Mr. Kalish's discography numbers nearly one hundred albums, including music for solo piano, songs and Lieder, and diverse chamber works. In August 1985 he was appointed Chairman of the Faculty at the Tanglewood Music Center; himself a student at Tanglewood for three summers beginning in 1951, he has taught here since 1968 and became Head of Chamber Music and Keyboard Activities in 1982. He is also Professor of Piano and Chairman of the Performance Faculty at the State University of New York at Stony Brook. He often gives master classes in conjunction with university concert series, and for his work as pianist and educator he was awarded an honorary degree by Swarthmore College in 1986. Mr. Kalish is also active as a panelist and juror for such distinguished American music competitions as the Naumburg Competition, the Rockefeller Foundation's International American Music Competition, and

the Pro Musicis Competition. In addition to his many appearances with the Boston Symphony Chamber Players in Boston, at Tanglewood, and on tour, he has appeared as soloist with the Boston Symphony Orchestra on numerous occasions.

Marek Janowski

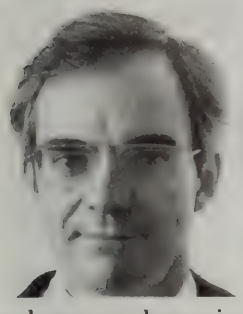


Marek Janowski's status as a major conductor was recently reconfirmed with the release of his acclaimed recording of Wagner's *Ring* cycle, the first to be digitally recorded, on Eurodisc CDs. His other recordings include Strauss's *Die schweigsame Frau*, Weber's *Euryanthe* with Jessye Norman, and d'Albert's *Tiefland*, on EMI; Korngold's *Violanta* on CBS; and Penderecki's *The Devils of Loudun* on Philips. Mr. Janowski was born in Warsaw to a German mother and Polish father, and moved to Germany as a boy. His first important position was with the Hamburg State Opera, from 1969 to 1973; he then became general music director of the Freiburg Opera for two seasons and general music director of the Dortmund Opera for four seasons. His debut in 1978 with the Berlin Philharmonic led to engagements at Berlin's Deutsche Oper, Munich's Bavarian State Opera, the Paris Opera, and the Staatskapelle Dresden, with which he recorded the *Ring*. He made his American debut in 1980 with *Lohengrin* at Chicago Lyric Opera, returning there for *Ariadne auf Naxos*, *Die Frau ohne Schatten*, and *Die Meistersinger*. He made his San Francisco Opera debut in 1983 with *Otello* and *Boris Godunov* and his Metropolitan Opera debut in 1984 with Strauss's *Arabella*. At the Met he has also conducted Mozart's *Entführung aus dem Serail* and a new production of Strauss's *Salome*. Mr. Janowski made his American symphonic debut with the Chicago Symphony in 1984; he has also led the Toronto Symphony, the Saint Louis Symphony, and the NHK Symphony of Japan. For the past three years he has been chief conductor of the Gurzenich Orchestra in Cologne and chief conductor of the Nouvel Orchestre Philharmonique in Paris, where his varied programs reflect his keen interest in twentieth-century works. Following his success with a new Paris Opera production of *Tristan und Isolde*, Mr. Janowski returned there this spring to conduct *Die Meistersinger*. He then led Wagner's *Ring* at the Cologne Opera, having previously led the *Ring* at the summer festival in Orange and in concert with the Nouvel Orchestre Philharmonique. This season in North America he has led an all-Beethoven program with the Montreal Symphony and Messiaen's *L'Ascension* with the Saint Louis Symphony. Mr. Janowski has recorded the symphonies of Brahms and Schumann with the Royal Liverpool Philharmonic for ASV. He is scheduled to record the complete Bruckner symphonies with the Nouvel Orchestre Philharmonique for Virgin Records. Mr. Janowski's two BSO concerts this summer are his first at Tanglewood; he made his Boston Symphony debut in February 1989 and returns to Symphony Hall this coming November.

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Malcolm Lowe

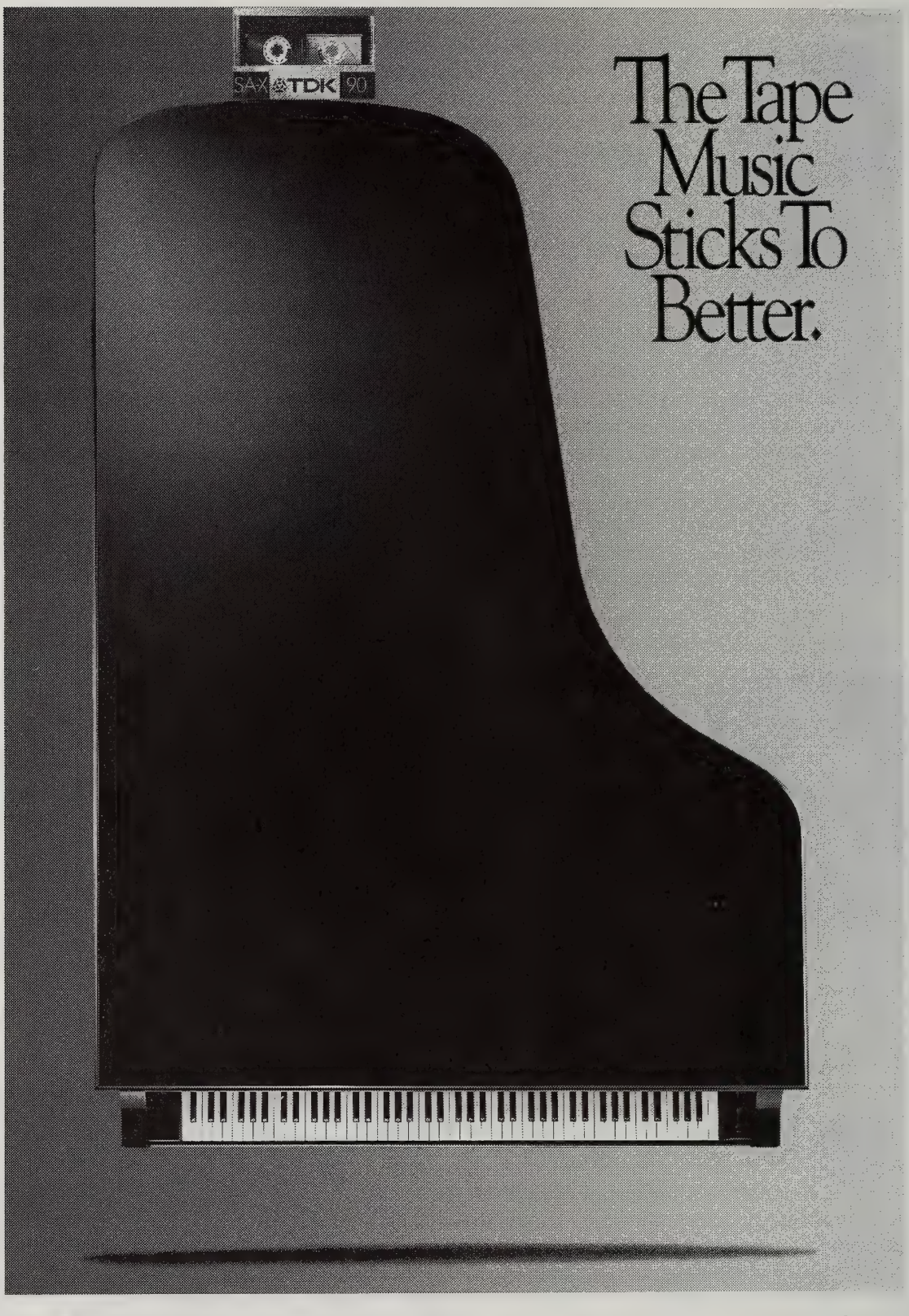


With his appointment in 1984, Malcolm Lowe became the tenth concertmaster of the Boston Symphony Orchestra, and only its third concertmaster since 1920. As the orchestra's principal violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He makes frequent appearances as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and he has returned many times to his native Canada for guest appearances as a soloist with orchestras including those of Toronto and Montreal. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his appointment in Boston, he was concertmaster of the Orchestre Symphonique de Québec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. Mr. Lowe studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. He also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

André Previn



André Previn was music director of the Los Angeles Philharmonic for three seasons beginning in October 1985, when he succeeded Carlo Maria Giulini. By the end of his first season he had taken the Philharmonic on two national tours as part of the Isuzu/Los Angeles Philharmonic Touring Program. During his first season he reestablished the Los Angeles Philharmonic Chamber Music Society, also participating as pianist in a variety of chamber repertoire. This season Mr. Previn returned to the Los Angeles Philharmonic for several guest appearances and for a tour of the United States during the spring. His European engagements included performances with the Berlin Philharmonic and the Vienna Philharmonic. Mr. Previn has a distinguished international reputation, having been music director of the Houston Symphony, the London Symphony, the Pittsburgh Symphony, and the Los Angeles Philharmonic. He is principal conductor of London's Royal Philharmonic, and he has been guest conductor with the major orchestras of Boston, Chicago, Los Angeles, New York, Philadelphia, Amsterdam, Berlin, Copenhagen, Paris, Prague, Rome, and Vienna. An extremely versatile musician, he is active as pianist, composer, and television personality. His first television appearance with the Los Angeles Philharmonic, "Mr. Previn Comes to town," featuring a portion of their inaugural concert, was aired nationwide by PBS in December 1985. As a child, André Previn moved from Berlin to California, where he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. As a teenager, he began working in Hollywood film studios as a conductor, arranger, and composer; his achievements in film included four Academy Awards. His abiding enthusiasm for chamber music derives from a personal and musical relationship developed early on with violinist Joseph Szigeti. In 1960 Mr. Previn began concentrating his efforts on a symphonic conducting career. In 1976 he succeeded William Steinberg as music director of the Pittsburgh Symphony, bringing that orchestra heightened stature through recordings, tours, and the PBS television series "Previn and the Pittsburgh," which earned Mr. Previn two Emmy Award nominations. Before that series, Mr. Previn had already established a wide reputation in Britain, where he won a large following for his varied series of musical programs on BBC Television. Mr. Previn has conducted the Boston Symphony Orchestra frequently since his BSO debut at Tanglewood in 1977, most recently on subscription performances in Boston and at Carnegie Hall this past February.

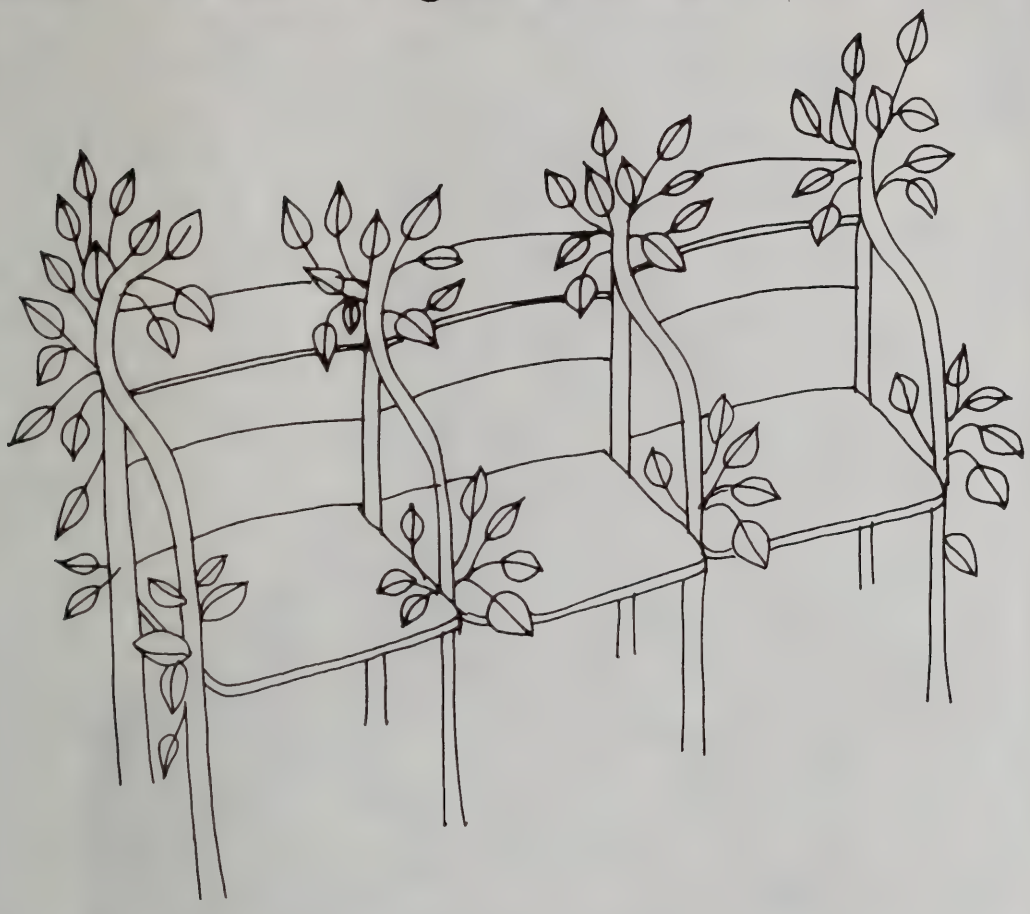


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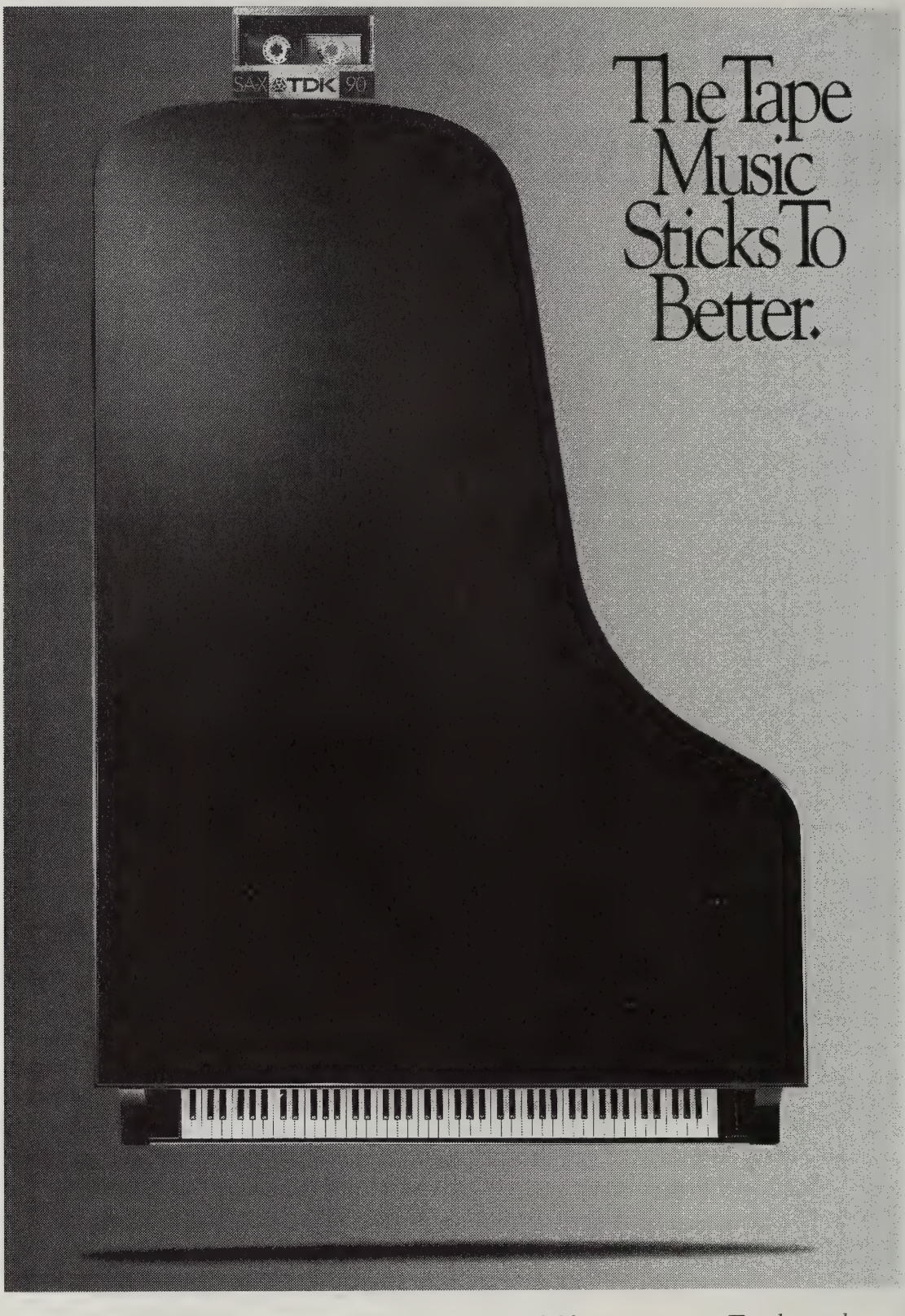
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JAIME LAREDO, violin
YO-YO MA, cello

I.

TAKÁCS — Toccata and Fugue, Opus 56, for the left hand

II.

SAXTON — *Chacony*, for piano left hand

BACH/BRAHMS — J.S. Bach's Chaconne in D minor, from BWV 1004, transcribed for piano left hand by Johannes Brahms

III.

SCRIABIN — Prelude for the left hand, Opus 9, No. 1
Etude in A-flat for the left hand, Opus 9, No. 2

IV.

BLUMENFELD — Etude in A-flat, Opus 36

V.

GODOWSKY — Symphonic Metamorphoses of the "Schatz-Walzer" themes from *Die Zigeunerbaron* by Johann Strauss, for the left hand alone

INTERMISSION

VI.

KORNGOLD — Suite for two violins, cello, and piano left-hand, Opus 23
Präludium und Fuge
Walzer
Groteske
Lied
Rondo-Finale (Variationen)

Leon Fleisher plays the Steinway piano.

Notes

The creative artist often sets challenges for the sheer sake of overcoming them. Artists of all kinds—composers most certainly among them—often find it necessary to give themselves artificial limits from the outset, to set some ground rules before they start. Some of them are so familiar that we don't give them a second thought. Something called a string quartet is not likely to require the presence of a percussionist (though it is certainly possible today). A composer working on an orchestral score has considerable leeway to choose the instruments that will appear and may purposely omit some of the usual ones—as Stravinsky did with the upper strings when he wrote the *Symphony of Psalms*—in order to provide conscious limits to the innumerable possibilities. Similarly, too, some composers have chosen to write piano music for the left hand alone, a decision sometimes motivated by the existence of an artist like the Austrian pianist Paul Wittgenstein, who lost his right arm in World War I, but often enough on musical grounds alone, or for the sheer challenge of seeing whether it could be done, whether music written for one hand could be made to sound full and satisfying, to trick the ear into hearing two (or even more!) hands as the work progressed. The works on this program cover a wide range of types, but all of them, for whatever reasons their composers had, limit the piano part to the left hand.

Despite his Hungarian name, **Jenö Takács** was born in Siegsdorf, Germany, near the Austrian border, in 1902. Following in the footsteps of Bartók (whom he met in the 1920s) and Kodály, he was a pianist and a composer with a strong interest in ethnomusicology, which he pursued while teaching in Cairo and Manila. From 1952 to 1970 he taught at the University of Cincinnati. In addition to piano music, he composed three ballets and orchestral works. His Toccata and Fugue, Opus 56, for the left hand was composed in 1950. The Toccata offers a variety of virtuosic styles—scales, imitative fragments, chordal passages, legato melody against arpeggiated accompaniment; the ensuing Fugue begins in three voices, but quickly becomes freer in texture, developing stretto figures and culminating in a wild rush to close.

Robert Saxton (born in London, in 1953) began composing at an early age and, after a friendly correspondence with Benjamin Britten begun when he was nine, wrote an opera based on a fairy tale at the age of twelve. Following studies at Cambridge, he obtained a music degree from Oxford, then worked with the British com-

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poser Elisabeth Lutyens and for a short period with Luciano Berio. The Boston Symphony Orchestra gave the American premiere of his symphonic poem *In the Beginning* in January 1989. *Chacony* was commissioned by the Aldeburgh Festival for Leon Fleisher, to whom it is dedicated, and who gave the first performance on June 20, 1988, in The Maltings, Snape. As the composer explains below, "chacony" is a traditional English spelling of the term "chaconne," a popular Baroque form. The chaconne is a variation form involving a "ground bass"—a melody that keeps reiterating itself over and over—against which other musical ideas are projected in a plan of increasing tension and complexity. The composer has provided the following note:

> The title, an Anglicized variant of the French chaconne used by both Purcell and Britten, describes the basic ideas of the music. An ascending whole tone scale, with the second degree omitted and beginning on the note *D*, falls at each repetition by a minor third. The fourth descending transposition therefore brings the "ground" back to the original pitch, *D*.
>
> The piece begins slowly, the "ground" being assembled audibly and gradually. At the first descent of a minor third, a second part enters at the original pitch level, so that the "ground" harmonizes itself. By the time the complete process described begins again, the music has speeded up and is now in a low register. It ascends quickly and breaks into a dance, the "ground" appearing in various registers. Eventually this arrives at a deep pounding passage which ascends once again and resolves into a slow, sustained coda. The piece ends as the "ground" reaches *D* in ringing octaves with the notes F-sharp and G-sharp. The final three pitches are the first three that were heard, but where the opening was tentative, the end is now assertive and bright.

Probably the most famous single work for unaccompanied violin is the D minor Chaconne of **Johann Sebastian Bach** (1685-1750), the closing movement of his second partita for unaccompanied violin, BWV 1004. When a composer writes a chaconne for an instrument like the violin, without other accompaniment, part of the challenge is to get the counterpoint to work—or even exist, since the violin is normally thought of as an instrument capable of playing a single melodic line. Bach's solution is so ingenious technically and so rich musically that it became established as the *locus classicus* of such creations. Many composers have been drawn to the piece, and there are many transcriptions for other instruments, including even the full orchestra, so rich are the implications of Bach's music conceived for a single violin!

One of the greatest of Bach's admirers was **Johannes Brahms** (1833-97), who recognized that part of the genius of the Chaconne was its success in meeting the challenge of purposely limited resources. Thus, rather than transcribe it for a normal piano performance, or an orchestra, or some other larger ensemble, he chose a conscious limitation of his own: to the left hand. He made this version during his summer vacation in Pörtschach in 1877 and sent it off to Clara Schumann with this characteristic and charming letter:

> I don't suppose I have ever sent you anything as delightful as what I am sending you today, provided your fingers can survive the pleasure! The Chaconne is in my opinion one of the most wonderful and incomprehensible pieces of music. Using the technique adapted to a small instrument, the man wrote a whole world of the deepest thoughts and most powerful feelings. If I could picture myself writing, or even conceiving, such a piece, I am certain that the extreme excitement and emotional tension would have driven me mad. If one has no supremely great violinist at hand, the most exquisite of joys is probably simply to let the Chaconne ring in one's mind. But the piece certainly inspires one to occupy oneself with it somehow. One does not always want to hear the music actually played, and in any case [Joseph] Joachim is not always there, so one tries it otherwise. But whether I try it

with an orchestra or piano, the pleasure is always spoiled for me. There is only one way in which I can secure undiluted joy from the piece, though on a small and only approximate scale, and that is when I play it with the left hand alone. And then at times I cannot help thinking of Columbus's egg! The same difficulty, the nature of the technique, the rendering of the arpeggios, everything conspires to make me—feel like a violinist!

Over a period of thirty years spanning the turn of the century, **Alexander Scriabin** (1872-1915) composed more than eighty short characteristic piano pieces. Like many composers of the later nineteenth century who wrote small pieces for solo piano, Scriabin was much inspired by Chopin. Scriabin's Opus 9, comprising two pieces for the left hand, was published in 1894. They employ titles and genres popularized by Chopin ("prelude" and "nocturne").

Felix Blumenfeld (1863-1931) was one of a series of remarkable pianists who came out of Russia in the last half of the nineteenth century. He studied composition with Rimsky-Korsakov and spent some years as a conductor at the Maryinsky Theater in St. Petersburg, where he conducted premieres of several of his teacher's operas. After the Revolution he taught in Kiev and Moscow until his death. His own compositions are mostly for the piano.

Leopold Godowsky (1870-1938) was one of the greatest of the virtuoso pianists of the turn of the century. Born in Poland, he was raised in Russia and studied briefly in Berlin before making his first tour of North America at the age of fourteen. In 1890 he accepted a teaching position at the New York College of Music and settled in the United States. He toured all over the world until a stroke in 1930 ended his performing career. His own music, much of it transcriptions obviously intended for his own

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use, reveled in near-superhuman difficulty for the sheer pleasure of overcoming adversity. One of the most extraordinary of these is the set of "symphonic metamorphoses" of a series of waltzes from Johann Strauss's *Der Zigeunerbaron* (*The Gypsy Baron*), produced in Vienna in 1884 and one of his finest works for the stage. Godowsky dated the work "Paris, France, June 7th, 1928"; for sheer bravura it is probably unsurpassed in the repertory for the left hand.

The prodigiously talented **Erich Wolfgang Korngold** (1897-1957) was in his youth hailed as a new Mozart. When he was ten, Mahler pronounced him a genius upon hearing his cantata *Gold*. The following year he composed a ballet, *Der Schneemann* (*The Snowman*), and saw it performed with sensational success at the Vienna Court Opera. Soon after he wrote a piano sonata that impressed Schnabel enough to perform it all over Europe. And he achieved world fame with the performance, in 1920, of his opera *Die tote Stadt* (*The Dead City*), composed when he was twenty. In 1928 a poll conducted by a Viennese newspaper netted the view that the two greatest living composers were Schoenberg and Korngold. Today Korngold has been largely forgotten except as a composer of film scores, a field to which he was drawn in Europe when working with Max Reinhardt, but which became a professional necessity after the Nazi Anschluss into Austria in 1938 prevented Korngold's return from Hollywood. For a decade he composed stirring orchestral scores for *The Sea Wolf*, *Robin Hood*, *Anthony Adverse*, and *King's Row*, among others—and in the meantime lost much of his reputation as a concert composer, owing to Americans' habit of pigeonholing their artists and assuming that they can only function in a single mode. Recent years have seen a revival of interest in Korngold's non-film scores, and there have been recordings of several of his operas and the fine violin concerto that he wrote for Heifetz, among other works.

The Suite, Opus 23, was composed in 1930 for the Austrian pianist Paul Wittgenstein, who had lost his right arm in the war in 1914 and spent the rest of his career commissioning works for the left hand from all the major composers. A large number of them—including Ravel, Britten, Strauss, Prokofiev, Hindemith, Franz Schmidt, and Korngold—responded with works for solo piano, piano in chamber combinations, and concertos. (Ironically, Wittgenstein's musical taste was on the conservative side, and he never played a number of the works that his commissions generated, including the concertos by Hindemith and Prokofiev.)

The Suite is in five movements, beginning with a Prelude and Fugue that not only sets the "serious" tone of the work, but provides musical materials that will be mined in the movements to come. The Prelude begins with the piano alone, the strings joining in time to begin the Fugue, based on a chromatic subject. The second movement, a waltz, conjures up the world into which Korngold was born and which largely disintegrated at the end of the war. The third movement, *Groteske* ("grotesque"), is marked to be played "as fast as possible"; the Trio offers a lyrical contrast in a slower tempo before the opening section returns. Next comes a gentle lyric movement entitled simply *Lied* ("song"). A short introduction for the piano leads into the main theme of the Rondo-Finale, beginning in the cello with a countermelody in the piano. These are considerably elaborated and opposed to a slower contrasting theme.

—Steven Ledbetter

Tanglewood
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Weekend Prelude

Friday, August 17, at 7

VALERIA VILKER KUCHMENT, violin
AZA RAYKHTSAUM, violin
ROBERTO DIAZ, viola
JULES ESKIN, cello
JULIUS LEVINE, double bass

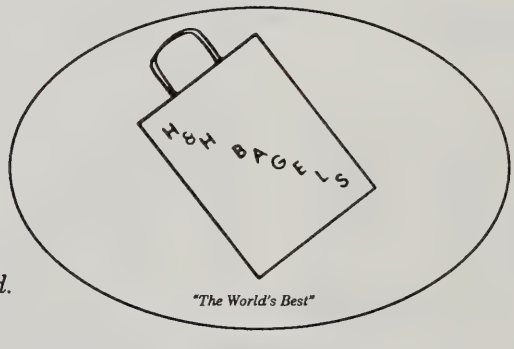
DVOŘÁK — Quintet in G for two violins, viola, cello, and double bass, Opus 77

Allegro con fuoco
Scherzo: Allegro vivace
Poco andante
Finale: Allegro assai

Week 7

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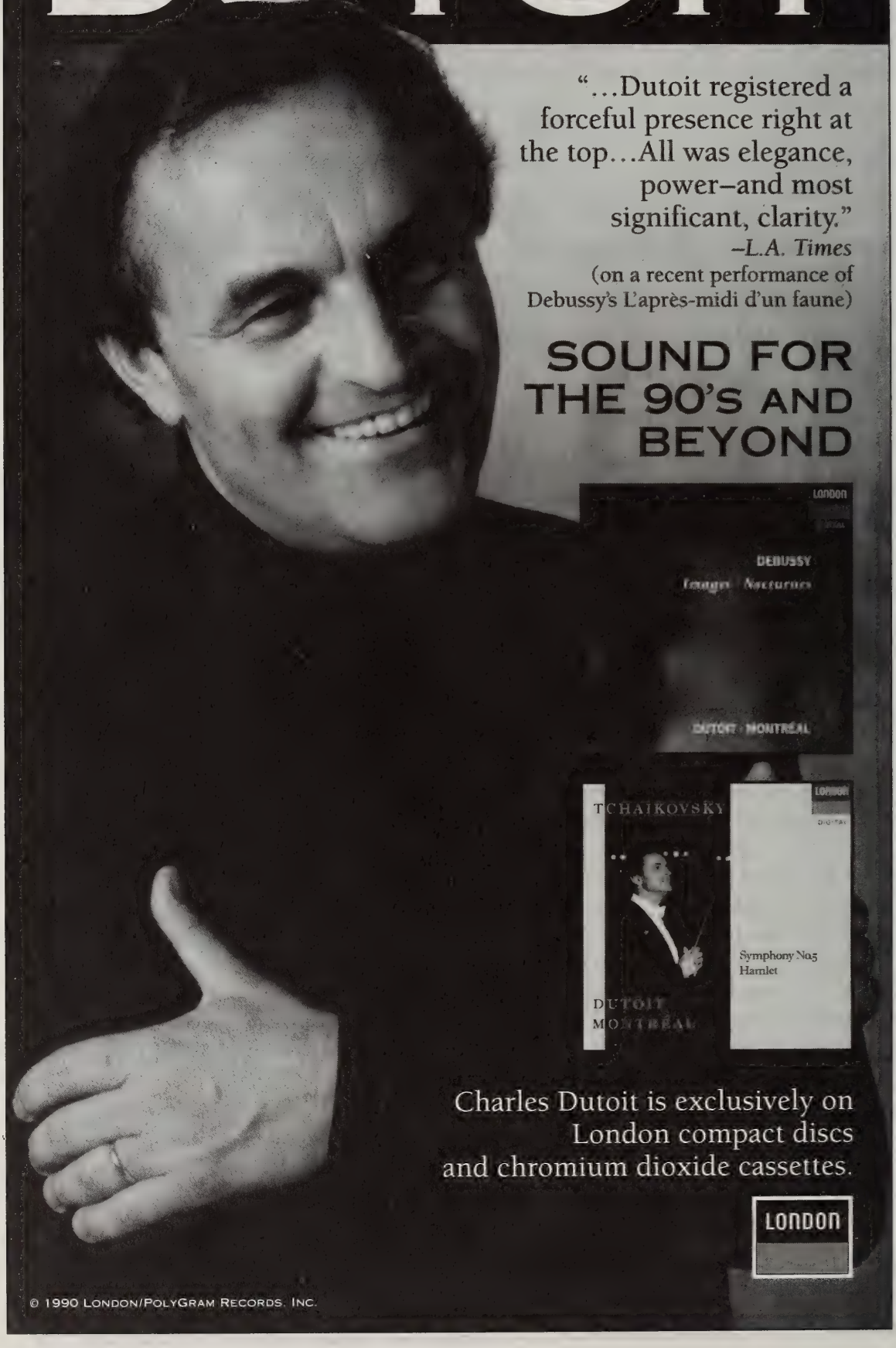
To judge from its opus number, the G major string quintet must have been composed after the *Scherzo capriccioso*, Opus 66, the Seventh Symphony, Opus 70, and the second set of Slavonic Dances, Opus 72: in short, a work of the mature **Antonín Dvořák**. That is exactly what Dvořák's publisher Simrock wanted prospective purchasers to think. Actually the quintet was written more than ten years earlier than its published opus number would suggest (the composer himself called it Opus 18 and objected violently, if fruitlessly, to Simrock's deceit). Dvořák turned to the quintet with double bass after finishing his one-act opera *The Stubborn Lovers* early in 1875. The quintet was completed by March and submitted (anonymously as the rules required) to a musical competition; the manuscript bore only the inscription "To his country." Selected unanimously by the judges, the work received its first performance the following March. At that time it had five movements, an Intermezzo in B major standing in second place. But Dvořák decided that two slow movements overdid it, so he removed the Intermezzo and later published it separately as the Nocturne for strings, Opus 40.

The judges who first saw the manuscript of the quintet awarded it the prize on account of its "noble theme, the technical mastery of polyphonic composition, the mastery of form and . . . knowledge of the instruments." Certainly Dvořák demonstrated a technical mastery in this work, but just as certainly the piece, for all its charm, does not yet match the best works of his maturity. The player benefiting most from the presence of the double bass in the ensemble is the cellist, who, freed entirely from the customary duties of harmonic support, has much more opportunity to range widely in the thematic interplay of the lines, and Dvořák gives him this opportunity many times. As if to define the unusual ensemble from the very outset, cello and double bass open the proceedings with the bass line descending in octaves, a sonority not possible for a string quartet or even for a string quintet scored (like Schubert's C major) to include two cellos. Once this unique feature has been established in the ear of the listener, the cello parts company from the double bass and projects its own personality. Dvořák's first and last movements are lively, but rather square in the working out of his musical ideas, which lack a characteristic personal profile. He still has some tendency to overwork certain rhythmic motives, especially when building up a climax. The bouncy scherzo dances jovially into a gentler trio with some welcome irregularities of phrasing. The present slow movement is in third place, where it was left after Dvořák removed the Intermezzo. It fits well after the scherzo since its unfettered lyric flow makes it in many ways the expressive highpoint of the quintet.

Dvořák was a late-blooming composer—he was already in his thirty-fourth year when he wrote this quintet—but his talent was readily apparent. He always worked diligently to develop and increase his control of the medium and was by this time only a few years from some of his greatest achievements in orchestral, chamber, and vocal composition. We can catch clear anticipations of that mastery here.

—Steven Ledbetter

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MARTIN — *Petite Symphonie concertante* for harp, harpsichord, piano, and two string orchestras

ANN HOBSON PILOT, harp
MARK KROLL, harpsichord
FREDERICK MOYER, piano

BEETHOVEN — Piano Concerto No. 2 in B-flat, Opus 19

Allegro con brio
Adagio
Rondo: Molto allegro

PETER SERKIN

INTERMISSION

STRAUSS — *Le Bourgeois Gentilhomme*, Orchestral suite, Opus 60

Overture to Act I (Jourdain the Bourgeois)
Minuet
The Fencing-Master
Entrance and Dance of the Tailors
The Minuet of Lully
Courante
Entrance of Cléonte (after Lully)
Prelude to Act II (Dorantes and Dorimène, Count and Marchioness)
The Dinner (Table Music and Dance of the Kitchen Boy)

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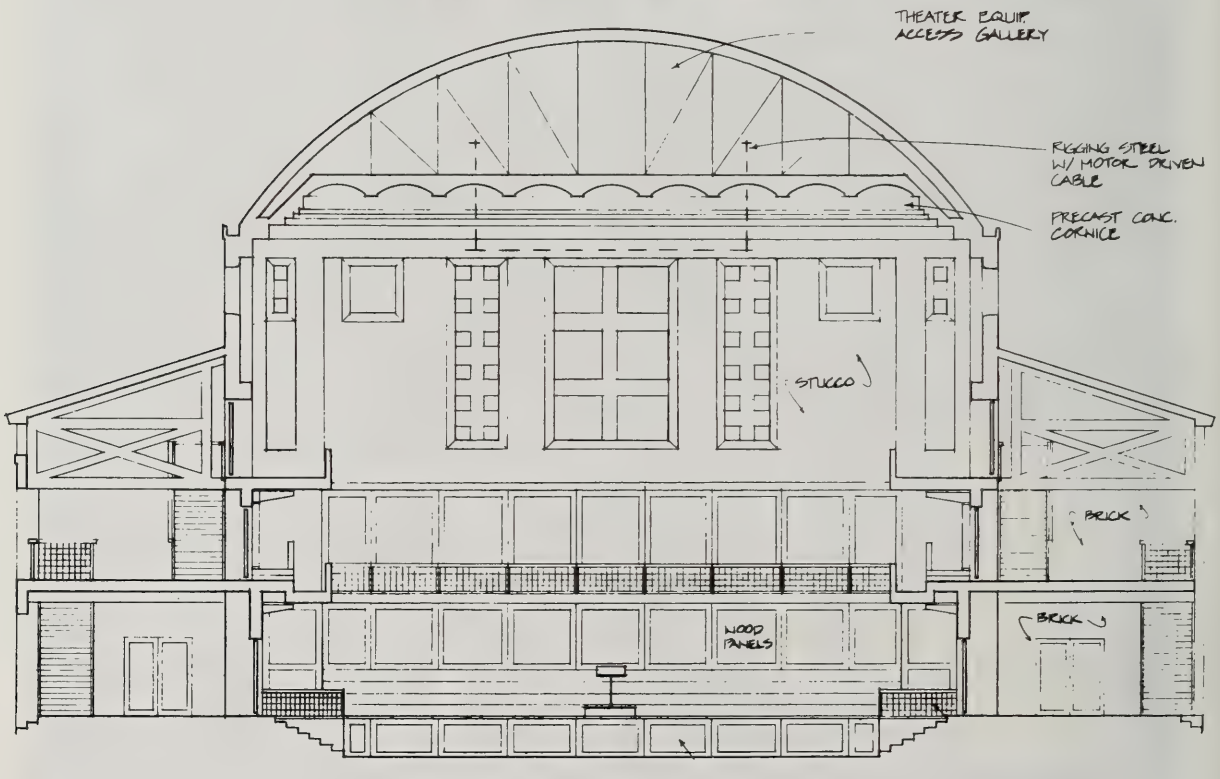
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NOTES

Frank Martin

Petite Symphonie concertante for harp, harpischord, piano, and two chamber orchestras

Frank Martin was born in Geneva, Switzerland, on September 15, 1890, and died in Naarden, The Netherlands, on November 21, 1974, He composed the Petite Symphonie concertante *in 1944 and 1945 and dedicated the score to Paul Sacher, who had commissioned the work and who conducted the first performance in Zurich on May 17, 1946. Ernest Ansermet led the first Boston Symphony performances in January 1949, with solo players Bernard Zighera, harp, Sylvia Marlowe, harpsichord, and Lukas Foss, piano. Sir Colin Davis led the orchestra's only other performances, with the same solo group as today, in March and April 1984. The score calls for three soloists—harp, harpsichord, and piano—arranged from left to right on the stage, respectively, and two string orchestras, the first between the harpsichord and piano, the second between the piano and harp.*

Though he knew from the age of eight that he wanted to be a composer, Frank Martin never attended a conservatory. His one music teacher was Joseph Lauber, who taught him piano, harmony, and composition, but not counterpoint. After World War I he lived in Zurich, Rome, and Paris, then returned to Geneva, where he became involved with a congress on rhythmic musical education directed by Emil Jaques-Dalcroze. After two years of study, he became a teacher of rhythmic theory at the Jaques-Dalcroze Institute; all the while he was himself active as a performer on the piano and harpsichord. His compositions became increasingly highly regarded, and by 1943 he was elected president of the Swiss Musicians' Union. After the war he moved to The Netherlands, where he lived the rest of his life, traveling widely as the growing successs of his works brought performances in many places.

The tenth and youngest child of a Calvinist minister, Martin was influenced very early by a performance of the *St. Matthew* Passion of Bach, an influence reflected in his later oratorios such as *Golgotha* (1945), which treats of the same subject matter. As a pianist, he was also influenced by Schumann and Chopin, who, with Bach, gave a German background to a composer with a basically French outlook. He investigated

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many different paths to his musical language—Ravel and Debussy, followed by an interest in a consciously archaic style with modal harmonies and experiments with rhythms from different ethnic backgrounds. His discovery of Schoenberg's twelve-tone system was crucial to his development, though he never adopted the technique in anything like the form that Schoenberg used, and he rejected that composer's aesthetic totally. But its elements helped him find a personal style of extended tonality. The earliest of Martin's mature works was a remarkable verssion of the Tristan story for twelve solo voices with seven strings and piano, *Le Vin herbé* ("The Drugged Wine"), composed between 1938 and 1941.

The impetus for the *Petite Symphonie concertante* came from a commission from Paul Sacher, the founder of the Basel Chamber Orchestra, which was designed to perform the masterpieces for small orchestra from the eighteenth century and to generate an entirely new repertory of twentieth-century works on commission. His success in this venture may be judged from this partial list of the more than eighty works that owe their existence to Sacher, his ensemble, and their commissioning activity: Bartók's Music for Strings, Percussion, and Celesta and Divertimento; Hindemith's symphony *Die Harmonie der Welt*; Honegger's Second and Fourth symphonies; Richard Strauss's *Metamorphosen*; Stravinsky's Concerto in D and *A Sermon, A Narrative, and a Prayer*; Britten's *Cantata Academica*; and other works by Casella, Henze, Ibert, Krenek, Tippett, Malipiero, Petrassi, and so on. In the case of Frank Martin, Sacher's commission resulted in the composition of his single best-known work.

As the title suggests, the *Petite Symphonie concertante* is a tribute to an eighteenth-century genre, though with a selection of instruments that would have been inconceivable at that time. The ensemble includes every one of the stringed instruments normally found in the orchestra, with the bowed strings in the two orchestras and the plucked and struck string instruments forming the small solo group. The piano, harpsichord, and harp are instruments of strikingly different color and intensity; and part of the wonderment of Martin's score comes from the varied ways he uses each of these instruments singly and in combination to effect a wide range of coloristic sounds.

The work as a whole consists of several subdivisions that are played without pause. The slow introduction, Adagio, presents in the second orchestra a theme consisting of all twelve notes of the chromatic scale arranged in a particular pattern, but this "row"

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becomes essentially an ostinato against which the first orchestra presents a long flowing line decorated with ornamental turns. All of this material will prove to be pertinent in the Allegro con moto, which brings in the three soloists, with the harpsichord taking thematic prominence at first against accompanimental figures from the other two instruments. After extensive discourse of this material and its derivations, a long *rallentando* (slowing down) becomes the middle movement, an Adagio primarily given over to the soloists. The harp presents a long discourse against repeated chords from the harpsichord. Then the piano enters and takes over the conversation, with some puncuation from the string orchestras. Eventually a transition of increasing liveliness builds to the final Allegretto alla Marcia, the lively rondo-like finale in 4/8 time with a still faster close coming in a 3/8 Vivace with brilliant washes of sound.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 2 in B-flat, Opus 19

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. The B-flat piano concerto was completed early in 1795 and performed by Beethoven in Vienna on March 29 that year. He completely revised the work before playing it again in Prague in 1798; it is the later version that is known today. The first American performance was given by J.N. Pattison with Theodor Eisfeld conducting the Brooklyn Philharmonic on January 21, 1865 at the Brooklyn Academy of Music. The first BSO performance of this concerto took place in New Haven, Connecticut, in February 1948, with Bruce Simonds as soloist and Richard Burgin conducting. Theodore Lettvin was soloist for the first Tanglewood performance, under Erich Leinsdorf in July 1965. Emanuel Ax was soloist for the most recent performance here, under Edo de Waart in July 1987. In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

Although numbered second in the canon, the B-flat concerto is actually the earliest of Beethoven's piano concertos normally to find its way to the concert hall. (A concerto in E-flat, written in 1784 when he was just fourteen, survives with the orchestral part only in piano transcription; it has been orchestrated and performed, but it hardly qualifies as a concerto to which the composer himself gave the stamp of approval.) Beethoven had gone from Bonn to Vienna in 1792, a twenty-two-year-old pianist and composer eager to make his mark in a big way. He knew the music of Mozart, who had died the year before, and he learned Haydn's works as well—at least up to the first six of the "London" symphonies, which Haydn had composed on the successful London journey from which he had just returned. The work of these two composers made its mark on Beethoven, and he showed it in the B-flat piano concerto, written while Haydn was off on his second London journey. The orchestra—which lacks clarinets—probably reflects the practice of Haydn, who came to employ the clarinet regularly only late in his life. And it may also recall Mozart's last piano concerto, K.595, which is also in B-flat and, unusually for Mozart, omits trumpets and timpani.

The work was evidently completed only just in the nick of time. Beethoven was scheduled to play it on a concert that was part of an annual series of benefits for the widows of members of the *Tonkünstlergesellschaft* ("Society of Musicians"), and he had apparently not had the time to write it all out. His friend Franz Wegeler recalled, "Not until the afternoon of the second day before the concert did he write the rondo, and then while suffering from a pretty severe colic which frequently afflicted him. I re-

lieved him with simple remedies so far as I could. In the anteroom sat four copyists to whom he handed sheet after sheet as soon as it was finished." The rehearsal took place in Beethoven's room the next day. His piano was found to be a half-step flat, so—according to Wegeler—he had the instruments tune to B-flat instead of the customary A, and he himself played the entire solo part a half-step up!

Beethoven apparently played the concerto a few more times in Vienna during the following years. But when the opportunity arose for a performance in Prague, he undertook a substantial revision of the score, especially of the first movement. It was this revised version that was ultimately published. But before it appeared in print, Beethoven had composed his C major concerto, which was a great success at its first performance and was snapped up by a publisher at once. The result was that the real "second" concerto was published as the First (Opus 15), and the earlier work as the Second (Opus 19). This fact disgruntled Beethoven, who never lost an opportunity to set the record straight, since he felt that he had made progress between the two works. He did not want anyone thinking that the numerical order reflected the actual order of composition. His later view of the Second Concerto is reflected in a letter he wrote to the publisher Hoffmeister on December 15, 1800, offering to sell "a concerto for piano, which to be sure, I do not claim to be among my best, . . . but it will not disgrace you to print it." Of course, his letter also offered the right of publication of his newest—and most successful—composition, the Septet. It behooved him, perhaps, to be modest about a work already five years old which he had, in so many ways, surpassed. A month later Beethoven actually put monetary figures on his esteem for the two works: Hoffmeister would have to pay twenty ducats for the Septet, but he could have the concerto for ten.

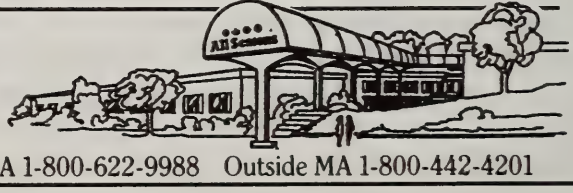
Of course, Beethoven never disowned the concerto—he simply felt he had moved beyond it; like every composer, he wanted his most recent work to be heard and appreciated. To many people, Beethoven's newest works were always terribly difficult; we, on the other hand, are likely to hear them with ears dulled by familiarity and to underrate their originality, especially in the case of the earlier ones. For example, we are likely to notice the Mozartian trick of combining a forceful and a lyrical idea together in the opening phrase, or the Haydnesque emphasis on rhythmic upbeat ideas, and fail to notice that already Beethoven has an obsession for unexpected changes of harmony. The first of these is signaled in the simplest way—the full orches-

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tra hammers out three repeated C's fortissimo, followed by an echo, pianissimo, on D-flat. The melody seems about to continue in D-flat, a key very remote from where we just were, until Beethoven quickly engineers a phrase that brings it around to the "right" place. It is true that he may have learned this trick from Haydn, who used it quite frequently, but it became a central element of Beethoven's musical armamentarium.

The cadenza for the first movement was originally improvised by the composer at each performance; when his deafness began to make it difficult for him to perform his own music, he wrote out some of his cadenzas for the use of others. Beethoven wrote the cadenza for this concerto about 1808—at the height of his "middle period." The brilliance and power of his piano writing in this cadenza stand out strikingly from the rest of the work.

The slow movement may not yet show us a Beethoven capable of the most extraordinary profundities, but he is certainly already a master of the art of variation and decoration, which would ultimately lead beyond the facile and the merely pretty to new worlds of expression. The rondo finale is marked by the unusual rhythm of its main theme. This movement apparently underwent a good deal of revision for the 1798 performance, and it appears as if the original version had had a far more ordinary form of the rhythm in the main theme. The piano plays this "normal" form of the 6/8 rhythm at one point in the middle of the movement (is that intentional, or did Beethoven forget to revise those bars?)—and there is little doubt that the final version has more spice to it. The rondo plays all sorts of little harmonic and rhythmic tricks on its listeners, with the aim of leaving us smiling. It is a trick that Beethoven has already learned in this first completed concerto.

—S.L.

Richard Strauss
Le Bourgeois Gentilhomme, Orchestral Suite, Opus 60

Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. The period of composition of the music heard in this suite spans from 1668, when Jean-Baptiste Lully, the thirty-five-year-old composer to King Louis XIV and "maître de musique" to the Royal Family, wrote the incidental music for Molière's "George Dandin," produced at Versailles on July 18 that year, to 1917, when Strauss wrote the Courante. The complicated genesis of the Bourgeois Gentilhomme *music is outlined in the note below. The orchestral suite was heard for the first time when Strauss conducted it at Salzburg on Janury 31, 1920. Pierre Monteux introduced it in America at the Boston Symphony concerts of February 11 and 12, 1921. Omitting the sixth and seventh movements, Jean Morel gave the orchestra's first Tanglewood performance of this music on August 12, 1954; Jorge Mester led it complete in July 1970, and Klaus Tennstedt gave it here most recently on July 23, 1978. The score calls for two flutes (both doubling piccolo), two oboes, two clarinets, two bassoons, two horns, trumpet, trombone, timpani, cymbals, tambourine, triangle, bass drum, snare drum, glockenspiel, harp, piano, six violins, four violas, four cellos, and two basses. Randall Hodgkinson plays the piano at these performances.*

The question was, what to do after *Der Rosenkavalier*? For Strauss, who at forty-six was no longer a self-starter but needed the stimulus of collaboration, this was an issue even before the new comedy was produced at Dresden in January 1911. That he would work again with Hugo von Hofmannsthal, whose version of *Elektra* he had used in 1908 and who had written *Der Rosenkavalier* for him, was a foregone conclusion, and by October 1910 he was pressing his "dear poet": what about Caldéron's *Semiramis*? Or

something from the French Revolution, like *Dantons Tod* of Georg Büchner? Von Hofmannsthal, not amused ("No intellectual or material inducements could extract from me a play on the subject [of *Semiramis*], not even a most determined effort of will"), countered with suggestions of his own, urging particularly the cause of one that by 1919 would turn into *Die Frau ohne Schatten* (*The Woman without a Shadow*).

For the moment, though, all these schemes were displaced by the poet's and composer's desire to render thanks to Max Reinhardt, the real and brilliant director of the first *Rosenkavalier* production, though Georg Toller, resident director at the Dresden Court Opera, was given official credit. Von Hofmannsthal's and Strauss's plan was to concoct an elegant trifle for Reinhardt's company in Berlin. One of the many sources on which von Hofmannsthal had drawn for *Der Rosenkavalier* was Molière, and so it came about that he proposed a much shortened German version of *Le Bourgeois Gentilhomme* (1670), in which the grand and absurd Turkish ceremony at the end would be replaced by some sort of musical production. The theme for this closing divertissement, von Hofmannsthal proposed in a letter of May 15, 1911, was to be Ariadne, the Cretan princess who helped Theseus escape from the labyrinth after he had slain the

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Minotaur, but who was nonetheless abandoned by him on the island of Naxos, though afterwards rescued by Dionysus. All this, moreover, could be wed to another plot idea of von Hofmannsthal's, one of a princess whose three suitors caused an opera company and a troupe of comedians to appear at her palace at the same time.

The upshot—and getting there was harder than you might infer from this compressed account—was an entertainment in which von Hofmannsthal's adaptation of Molière was followed by Strauss's one-act opera, *Ariadne auf Naxos*. The musical demands went beyond Reinhardt's resources in Berlin, and so this double work was first produced on October 25, 1912, in Stuttgart, with some of Reinhardt's actors involved in *Le Bourgeois Gentilhomme* or *Der Bürger als Edelmann*. Strauss conducted, and the cast for the opera was a distinguished one, including Mizzi (later Maria) Jeritza, Margarethe Siems (the first Chrysothemis in *Elektra* and the first *Rosenkavalier* Marschallin, but now taking the coloratura super-soubrette role of Zerbinetta), and Hermann Jadlowker. Nevertheless, without being an out-and-out failure, the evening was not a success, the theater crowd finding the opera too long, the opera buffs impatient at having to wait two hours for "their" part of the entertainment. Von Hofmannsthal quickly proposed a revision, one that would abandon the Molière play altogether and make *Ariadne auf Naxos* into an independent opera, though with a new musical prologue, This was first given in Vienna on October 4, 1916, this time with Franz Schalk on the podium, but again with Jeritza, who was now joined by Selma Kurz, Béla von Környey, and with Lotte Lehmann in the new role of the Composer. The next step was to rescue the Molière-Hofmannsthal play, and this, expanded, and with incidental music by Strauss, was produced in Berlin in April 1918. The final stage was the extraction of the concert suite from the incidental music.

We have, in sum, four related works:

I. A combined play and opera—Strauss's *Ariadne auf Naxos* to be given after von Hofmannsthal's adaptation of Molière's *Le Bourgeous Gentilhomme*. The operatic half was given its American premiere under Erich Leinsdorf's direction at a Boston Symphony concert on January 3, 1969, the cast including Claire Watson, Beverly Sills, Robert Nagy, Benita Valente, Eunice Alberts, and John Reardon.

II. Strauss's opera *Ariadne auf Naxos*, one act and a prologue, i.e., the opera without the play. This is the version of *Ariadne* ordinarily produced and recorded.

III. The Molière-Hofmannsthal play, without the opera, but with incidental music by Strauss. The complete musical score, but with a narration instead of a play, had its American premiere at Tanglewood on July 12, 1964, Erich Leinsdorf conducting the Boston Symphony, and with Helen Boatwright, Helen Vanni, Donald Bell, Mac Morgan, and a chorus prepared by Lawrence Smith. This score draws on I, but also includes still earlier and newly composed music by Strauss, as well as Straussian arrangements of Lully.

IV. The orchestral suite, consisting of nine movements drawn from III. This is what is heard at these concerts, and here are the movements:

Overture—This was the overture to the original *Ariadne* opera of 1912. Its jiggling sixteenth-notes and the scoring of the prominent keyboard part suggest the gait and texture of Baroque music. The overture is intended as a portrait of Monsieur Jourdain, the bourgeois would-be gentleman whose tax-free income outruns his taste, education, and good sense.

Minuet—The minuet, says Monsieur Jourdain, is his favorite dance, and here he takes instruction in its steps. This graceful music is salvaged from a ballet based on Watteau's painting *The Embarkation for Cythera*, a project first planned in 1900 and for which he composed a few numbers in the summer of 1901 before abandoning it.

The Fencing Master—As that flamboyant functionary struts his stuff, trombone,

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trumpet, piano, and horn are put through their paces. The piano is marked "*con bravura*."

Entrance and Dance of the Tailors—More music from *Cythère*, first a gavotte chiefly for woodwinds, then a polonaise with a dashing violin solo. (Many tailors in Vienna were Poles.)

The Minuet of Lully—Strauss was scornful about von Hofmannsthal's suggestion that he might adapt some of the music Lully had written for the original production of Molière's play at Chambord on October 14, 1670. At best, he said, "a little distilled mustiness" might work as a stimulant, like the rotting apples Schiller used to keep in his desk drawer. Here he does, however, use what by 1917 he was willing to call Lully's "charming and famous" minuet.

Courante—Like the Lully Minuet, this dance with all its clever canons was added for the 1918 production in Berlin.

The Entrance of Cléonte—Here is more Lully, a sarabande from his music for Molière's *George Dandin*, beautifully scored by Strauss for string octet, followed by a quick dance for woodwinds with triangle and taken from the 1670 *Bourgeois Gentilhomme* music. The sarabande is then repeated in the richest sonority Strauss can draw from his ensemble.

Prelude to Act II—Another elegant movement from the 1912 *Ariadne* opera.

The Dinner—In this, the most ambitious section of Strauss's score, we hear first a formal entrance march, after which several courses are served: salmon (from the Rhine, as the strings with their Wagner quotation clearly tell us); mutton (with the famous *Don Quixote* sheep); song birds roasted on spits (with the larks from the *Rosenkavalier* sunrise and an unexplained or at least not convincingly explained touch of Verdi); an "*omelette surprise*" in which the *surprise* is a scullion who performs an erotically suggestive dance (as one would probably not infer from Strauss's breezy waltz). After each course is presented there is opportunity for conversation, the cello solo to which the leg of mutton is carved being one of Strauss's most seductively lyrical pages.

—Michael Steinberg

Now Artistic Adviser of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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HANSON — *Elegy to the Memory of Serge Koussevitzky*, Opus 44

PROKOFIEV — Piano Concerto No. 3 in C, Opus 26

Andante—Allegro
Theme (Andantino) and Variations
Allegro ma non troppo

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INTERMISSION

RIMSKY-KORSAKOV — *Scheherazade*, Symphonic suite, Opus 35

Largo e maestoso—Allegro non troppo
Lento—Andantino—Allegro molto—
Vivace scherzando—Allegro molto ed animato
Andantino quasi allegretto
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NOTES

Howard Hanson
Elegy in Memory of Serge Koussevitzky, Opus 44

Howard Hanson was born in Wahoo, Nebraska, on October 28, 1896, and died in Rochester, New York, on February 26, 1981. He composed his Elegy in Memory of Serge Koussevitzky *in 1956 for the seventy-fifth anniversary of the Boston Symphony Orchestra. Charles Munch conducted the world premiere in Boston on January 20, 1956; he also conducted it twice at Tanglewood: in July 1956 and August 1961. The scores calls for two flutes (second doubling piccolo, two oboes (second doubling English horn), two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, harp, and strings.*

Every composer (indeed, every artist in any medium) seeks within himself, drawing upon everything he has ever learned of life and art to create his works. Though Howard Hanson was born on the plains of Nebraska, he grew up in a town built by Swedish immigrants, two of whom were his parents. Thus, though there was never any doubt in his mind that he was an American composer, his sense of "place" was greatly colored by the culture and the music of Scandinavia. It is not surprising, then, that in his symphonies (he composed six works in that genre) and other orchestral works, Hanson should show particularly the influence of Jan Sibelius. This is especially true of his earliest symphonies, which were written at a time when Sibelius was widely regarded as the greatest living composer of symphonies.

Hanson's talent was noted early; after local musical studies, he went to New York, where he attended the Institute of Musical Art (now the Juilliard School). Later he attended Northwestern University, from which he received his degree at the age of nineteen. Already the following year he was appointed professor of theory and composition at the College of the Pacific, in San Jose, California, and by the age of twenty-two he became Dean of the Conservatory of Fine Arts! Clearly Hanson's talents both as a musician and as an administrator revealed themselves early, and (to anticipate by a few years) it wasn't long before George Eastman hired him as founding director of the Eastman School of Music, in Rochester, New York, where he served forty years (1924-64) and remained as a symbol of the place even after his retirement. Soon after his youthful appointment as dean, though, Hanson won the Prix de Rome, a fellow-

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ship that allowed him to live at the American Academy in Rome and to work without interruption. He stayed there for three years, and the first piece he composed was his Symphony No. 1.

Hanson's First Symphony and his important place in American musical life by the end of the 1920s attracted the attention of Serge Koussevitzky, who had become music director of the Boston Symphony Orchestra in 1924. Hanson conducted the BSO in his First Symphony in April 1929, and he became one of the composers commissioned to write a work for the orchestra's fiftieth anniversary; he responded with his Symphony No. 2 (*Romantic*), by far the best-known of his six works in that genre. Koussevitzky invited him to conduct the Boston Symphony on several other occasions (his Third Symphony in 1939, and the world premieres of his Fourth Symphony in 1943 and Piano Concerto in 1948). Both men contributed greatly, in their different ways, to the splendid flowering of American symphonic writing that took place between the late 1920s and the early 1950s. Thus, when Hanson was commissioned to write a new piece for the BSO's seventy-fifth anniversary, it is not in the least surprising that he should have proposed a memorial tribute to Koussevitzky, who had died in 1951.

The twelve-minute work that resulted, *Elegy in Memory of Serge Koussevitzky*, is a dark—but not gloomy—work, richly scored in the romantic vein of the Second Symphony and the slow movements of Sibelius, whom both Hanson and Koussevitzky admired enormously. The work begins and ends quietly, with expressive themes of modal character that are developed to expressive climaxes, finally to die away in stillness, a poignant recollection of a great musician and vital musical friendship.

—Steven Ledbetter

Sergei Prokofiev
Piano Concerto No. 3 in C, Opus 26

Sergei Sergeyevich Prokofiev was born at Sontzovka, Government of Ekaterinoslav, Ukraine, on April 23, 1891, and died at Nikolina Gora near Moscow on March 5, 1953. He began planning a third piano concerto as early as 1911, but completed it only in 1921. Prokofiev himself played the solo part in the premiere, which was given on October 16 that year by the Chicago Symphony Orchestra conducted by Frederick Stock. The composer was also soloist at the first Boston Symphony Orchestra performance, on January 29, 1926; Serge Koussevitzky conducted. Jorge Bolet played the solo part in the first Tanglewood performance, with Erich Leinsdorf conducting, on August 11, 1963; the most recent Tanglewood performance, on July 29, 1989, featured pianist John Lill with Yuri Temirkanov conducting. Besides the solo piano, the score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, castanets, tambourine, cymbals, and strings.

As the only child in a cultural and affluent household, Prokofiev's early development was directed first by his doting pianist mother, who gave him his first lessons on the instrument, and then—when his talent proved to be unmistakable—by the young composer Reinhold Glière, who was hired to come as a private music tutor to Sontzovka. By the time Prokofiev entered the St. Petersburg Conservatory in 1904 he had already completed a remarkable number of youthful works, mostly for the piano, but also including a violin sonata and an opera. During his first four years in St. Petersburg he pursued the course in composition. It was a difficult time: 1905 brought the first rumblings of the coming revolution, disturbing the tranquility of academic life (Rimsky-Korsakov was fired for anti-government activities, and other leading teachers

resigned in protest). But Prokofiev himself was responsible for most of his own difficulties. Rather arrogant by nature, he was also younger than the other students and found it difficult to make friends with them. Most of his teachers were conservative pedagogues whose tutelage Prokofiev found dull; eventually he found himself in open clashes with his harmony teacher Liadov. Within a few years, the headstrong young colt had appeared in a recital of his own music that marked him as an *enfant térrible*, an image he assiduously cultivated for some time.

Prokofiev's experience in the composition program so disillusioned him to the prospects of teaching that he decided to pursue a career as a performer. Thus, though he had maintained at best a love-hate relationship with the St. Petersburg Conservatory—somewhat skewed to the latter—he decided to stay on for the study of piano and conducting. Here, too, his willful self-assurance made difficulties, but his piano teacher, Anna Esipova, proved as strong-willed as he. Prokofiev disdained to play the music of the Classical era without adding his own "improvements," and he found the discipline of technical drills a waste of time. Only when Esipova threatened him with expulsion did he see the light. His four years of study proved essential to his career as a soloist. He already played brilliant pieces brilliantly, but Esipova nourished a strain of lyricism that was to become as important to his composition as it was to his playing.

Needless to say, he did not give up composing during this time. Before completing the piano program, Prokofiev had already finished his first two piano concertos (obviously designed as showpieces for himself) and had even boldly chosen to play the First Concerto as his piece for the final keyboard competition, although it was expected that the participants would choose a work from the established repertory.

The years following Prokofiev's graduation in 1914 were marked by war and revolution in the world at large and in Russia in particular. Yet in spite of this, Prokofiev began to achieve renown, composing some of his best-known works, including the



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Classical Symphony and the First Violin Concerto. Eventually, though, the unsettled condition of musical life and almost everything else persuaded him to go abroad, at least for a time. He set out with high hopes for New York, going the long way, through Vladivostock, Tokyo, and San Francisco. While on this long journey he began sketching a new opera, *The Love for Three Oranges*, as well as two movements of a string quartet. Though the opera was eventually to become his most successful stage work, its first production was fraught with difficulties. After signing a contract for a 1919 production in Chicago, Prokofiev finished the score in time for rehearsals. The sudden death of the intended conductor postponed the premiere for one year, then a second. Increasingly disillusioned with the United States, Prokofiev left for Paris in the spring of 1920.

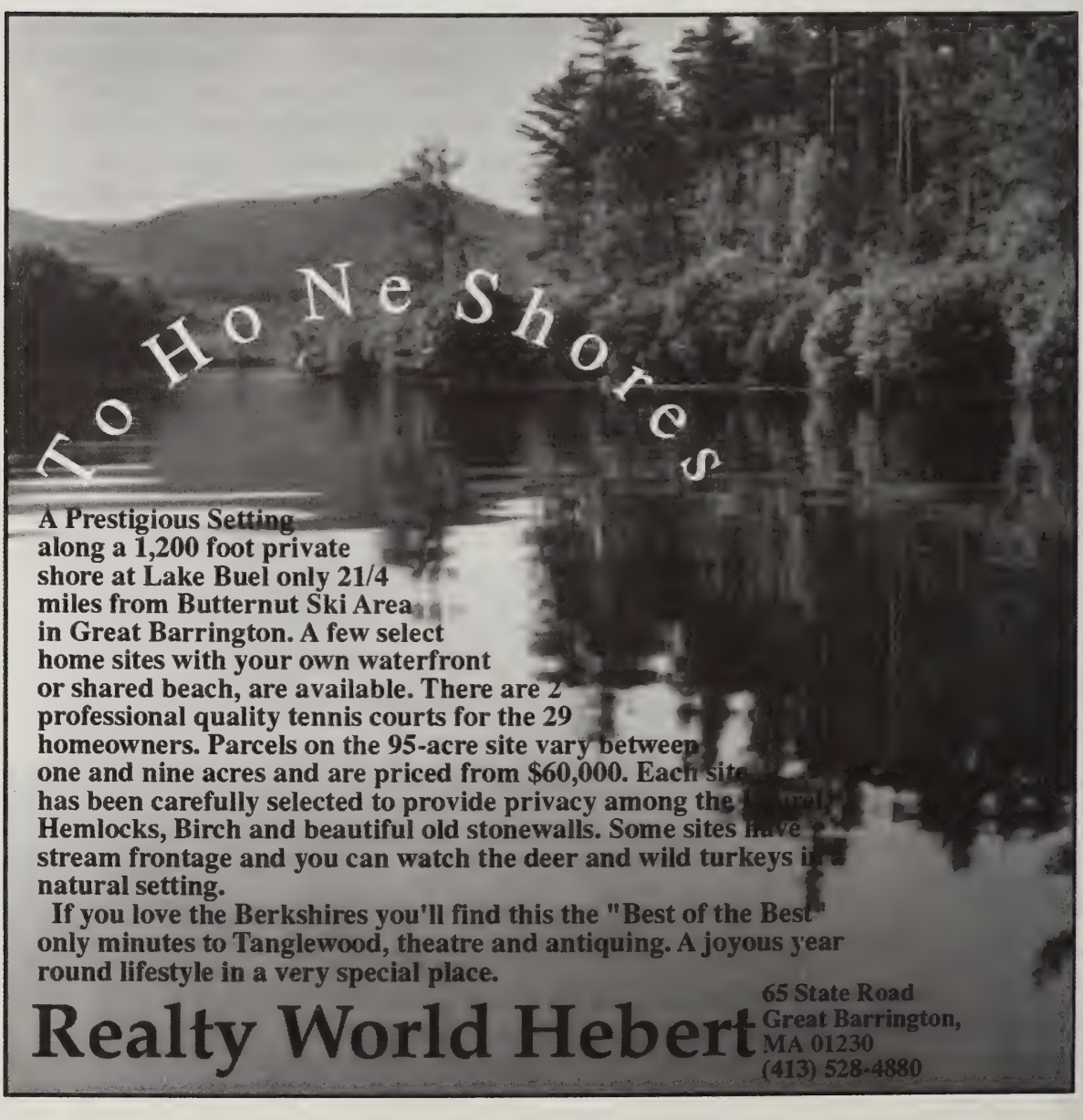
Paris was a good place for a Russian composer of advanced tendencies. Diaghilev's brilliant Ballets Russes was open to the newest ideas, especially from Russian composers, and Serge Koussevitzky had founded his own concert series emphasizing new works. After the exciting premiere of his ballet *The Tale of the Buffoon* by the Ballets Russes (Paris loved it, London hated it), Prokofiev adjourned to the coast of Brittany for a summer of composition. There he achieved his long-held plan to write a Third Piano Concerto. Much of the material was already in hand, since he had been thinking about such a work since completing the Second Concerto in 1914, and some of the musical ideas go back even before that. He was still committed to the premiere of his opera in Chicago that fall, so he took the opportunity of introducing the new piano concerto there during the same trip. *The Love for Three Oranges* was premiered (in French, rather than the Russian in which it had been composed) at the Auditorium Theater in Chicago on December 30, 1921; the concerto, though composed later, preceded the opera into the world by two months. Here, too, Prokofiev received diverse reactions: Chicago loved both works, New York hated them. Following this experience, Prokofiev returned to Paris, where he lived until his permanent return to the Soviet Union in 1938. Only concert tours brought him back to the United States during that period. By now, though, his two major "American" pieces are well established as favorites among Prokofiev's output.

The Third Concerto, in fact, is the most frequently performed of Prokofiev's five contributions to that genre. Though it is not a whit less demanding technically than the first two concertos, it opens up a new and appealing vein of lyricism that Prokofiev



was to mine successfully in the years to come. At the same time his biting, acerbic humor is never absent for long, especially in the writing for woodwinds and sometimes for percussion.

Prokofiev customarily wrote melodic ideas in a notebook as they occurred to him, sometimes gathering them for years before assembling them into a finished work, sometimes taking material from a work already completed and recasting it in a new guise. Both of these procedures occurred in the creation of the Third Piano Concerto. Some of the material dates back to 1911. But the first substantive ideas to find their way into the score came when he created a theme to be used as the basis of a set of variations in 1913 (this now opens the second movement), though he did not work further on it at that time. In 1916-17 he created the main ideas for the first movement and wrote two variations on the 1913 theme. The string quartet that he began and then abandoned while en route to the United States was, according to the composer, a "white" quartet, because it was in a diatonic style playable on the white keys of the piano. (Such a description obviously comes from a pianist, since the idea of "white keys" would mean nothing to a string player!) Two of the themes from that work likewise found their way into the new concerto. Thus, when Prokofiev began working



specifically on the Third Concerto in 1921, he already had virtually the entire thematic material of the work at hand.

The concerto opens with a yearning lyrical theme in the clarinet, immediately echoed in flute and violins; its simplicity makes it memorable, and it will mark several stages of the form later on.



Almost at once a bustling of sixteenth-note runs in the strings ushers in the soloist, whose nervous theme grows out of the first three notes of the opening lyrical theme (a major second down and a perfect fifth up) turned backwards (a perfect fifth down and a major second up), then sweeps farther afield harmonically in its headstrong energy.



An austere march of pounding chords leads to a faster passage of whirling triplets to conclude the exposition. The basic material is developed and recapitulated in a free sonata form.

The main theme of the second movement is one of those patented Prokofiev tunes, dry and sardonic. But it doesn't stay that way long. The first variation is a Chopin nocturne with a twist; each ensuing variation has its own special color and character, by turns brilliant, meditative, and vigorously energetic. A climactic restatement of the theme with further pianistic display dies away mysteriously into nothing.

The finale begins with a crisp theme in bassoons and pizzicato lower strings in A minor; the piano argues with thundering chords, clouding the harmony. Despite various contrasting materials, some lyrical, some sarcastic, the opening figure provides the main basis for the musical discussion, ending in a brilliant prounding coda.

—S.L.

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Nikolai Rimsky-Korsakov
Scheherazade, Symphonic suite, Opus 35

Nikolai Andreyevich Rimsky-Korsakov was born in Tikhvin, Novgorod government, on March 18, 1844, and died in Lyubensk, St. Petersburg government, on June 21, 1908. He composed Scheherazade *during the summer of 1888; it was first performed in St. Petersburg under the composer's direction on October 28 of that year. Emil Paur led the Boston Symphony Orchestra in the first American performances on April 16 and 17, 1897, though the piece had originally been scheduled for one month earlier. On the occasion of the premiere, the critic for the "Daily Advertiser" wrote: "Long deferred because of its many difficulties, the Rimsky-Korsakoff Suite was performed on Saturday to the amazement of every concertgoer who had been brought up in the paths of Bach and righteousness. Yet no one dare say that the mountain brought forth a mouse; it was rather a white elephant that emerged. The Suite 'Scheherazade' introduced us to a new Berlioz, a Russian Berlioz, who had been nurtured on augmented seconds, cradled in triplets, and had imbibed chromatics from his boyhood." Serge Koussevitzky gave the first Tanglewood performance of* Scheherazade *on August 14, 1937; Yuri Temirkanov gave the most recent Tanglewood performance in July 1988. The work is scored for piccolo, two flutes, two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, triangle, tambourine, side drum, cymbals, bass drum, tam-tam, harp, and strings.*

During the winter of 1887-88, Rimsky-Korsakov was engaged in one of his many generous acts of pious devotion to a deceased Russian master: he was orchestrating the opera *Prince Igor*, left unfinished at the death of its composer, Alexander Borodin. A few excerpts played in concert—among them the overture and the famous Polovtsian Dances—demonstrated the effectiveness of the work. He had to put off original composition while engaged in this labor of love, but he did manage to conceive two new orchestral pieces, the working out of which was to be left to the following summer, spent on an estate in Nyezhgovitzy, near Looga. Both of them turned out to be among his best-known compositions. One was based on episodes from *The Arabian Nights*, the other on themes from the *obikhod*, a collection of the most frequently used canticles of the Russian Orthodox Church. Both were finished that summer: the first was *Scheherazade*, Opus 35, and the second was the overture *Svetliy prazdnik* (*The bright holiday*), generally known in English as the *Russian Easter* Overture. As it happens,



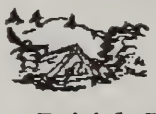
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they were very nearly the last purely orchestral works Rimsky was to write; for the remaining two decades of his life he devoted his attentions almost totally to operatic composition. Moreover they are the last works that he composed with virtually no Wagnerian influence. There was a sudden dramatic change in Rimsky's style the following winter, when he was bowled over by a performance of *Der Ring des Nibelungen* given in St. Petersburg by a German company under the direction of Karl Muck (later to be music director of the Boston Symphony Orchestra), and Rimsky's next opera, *Mlada*, revealed the composer to have been conveted into quite the thoroughgoing Wagnerian. (Over a period of years he did work his way back to a musical language of his own; his last and best-known opera, *Le Coq d'or*, shows few traces of his Wagnerian fling).

The massive collection of tales known as *The Arabian Nights* or *The Thousand-and-One Nights* is built on a framework reflected in the orchestral score of Rimsky-Korsakov's musical treatment: the Sultan Shakhryar, discovering his wife's infidelity and convinced of the inconstancy and faithlessness of all women, has sworn henceforth to marry repeatedly in rapid sequence, putting each wife to death after the first night in order to avoid another betrayal. To put an end to this bloodbath, Scheherazade, the daughter of the Sultan's most trusted adviser, seeks to become his wife (even though she had been exempted from this fatal rank because of her father's position at the court). She saves her life after her wedding night by telling a story that captures the Sultan's interest, breaking it off just at dawn, with the promise of continuing it the next night. Each night, as she continues, her story puts out roots and branches, becoming an intricate network of tales, some told by characters within other tales, so that at no point do all the stories in progress come to their conclusion. Each day at dawn the Sultan puts off her execution for another day in order to hear the end of the story first. Gradually her seemingly artless and endless series of colorful fairy tales softens the cruel heart of the Sultan, and at the end of one thousand-and-one nights he abandons his sanguinary design and accepts Scheherazade as his one, permanent, loving wife. (A few years ago Bruno Bettelheim's study of fairy tales analyzed *The Thousand-and-One Nights* as a particularly clear example of the way these traditional stories help mold and shape a mature, integrated personality.)

Of course, *The Arabian Nights* is much too long a work and much too intricate—in its complex network of tales-within-tales—simply to be translated into music as a

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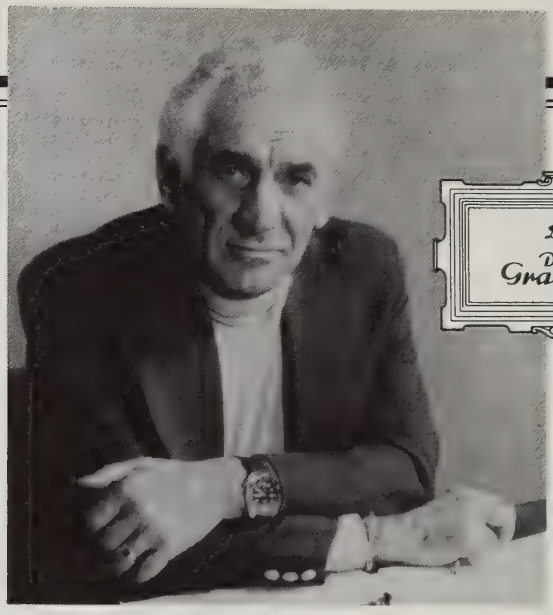


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storytelling program. Analysts and program annotaters have expended a great deal of ingenuity in attempts to identify precisely which tales Rimsky-Korsakov had in mind, especially since the traditional movement titles are not especially specific: the introduction purports to represent the stern Sultan Shakhryar (in the opening unison phrase) and Scheherazade the storyteller (in the solo violin); the remainder of the first movement is identified with the sea and the ship of Sinbad the sailor; the second movement is the tale of the Prince Kalendar; the third is simply "The Prince and the Princess"; and the finale is a festival at Baghdad and a shipwreck (quite a combination for a single movement!). But it is vain to seek for specific stories as the inspiration for this music. There is, for example, more than one Prince Kalendar with a story to tell in *The Arabian Nights*, and, as the composer himself noted, he did not by any means reserve the very first theme—the so-called "Sultan's theme"—for that grim personage, but rather wove it into the entire fabric of the score without regard to the details of storytelling. It becomes the rolling ocean beneath Sinbad's ship in the first movement, and it appears as an element in the Prince Kalendar's tale, where the Sultan himself does not appear at all.

Even so, the theme presented first (and most often) by the solo violin quite clearly represents Scheherazade herself, telling her colorful tales and here and there inserting her warmhearted personality into them. But the composer, after first specifying the traditional titles, wrote in his memoirs, *My Musical Life*, that he had actually removed all hints as to the subject matter of the tales from a later edition of the score. He added that, in composing *Scheherazade*,

> I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each. All I had desired was that the hearer, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after the other and composed on the basis of themes common to all the four movements. Why then, if that be the case, does my suite bear the name, precisely, of *Scheherazade*? Because this name and the title *The Arabian Nights* connote in everybody's mind the East and fairy-tale wonders; besides, certain details of the musical exposition hint at the fact that all of these are various tales of some one person (which happens to be Scheherazade) entertaining therewith her stern husband.
>
> —S.L.

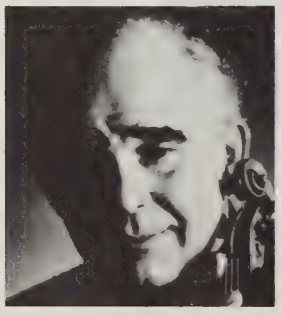
ARTISTS

Leon Fleisher



Equally renowned as pianist and conductor, Leon Fleisher is a native of San Francisco, where he gave his first public recital at six. On hearing him three years later, Artur Schnabel broke a long-standing rule against teaching children; he became Fleisher's mentor and close friend for ten years, passing along traditions of pianism handed down in an unbroken line from Beethoven to Czerny to Leschetizsky, Schnabel's own teacher. In 1944, at age sixteen, Mr. Fleisher made his debut with the New York Philharmonic, playing the Brahms D minor concerto under the direction of Pierre Monteux. He went on to become the first American ever to win any major European music competition when he won the Queen Elisabeth of Belgium International Competition. In 1959 he was the recipient of a Ford Foundation grant, and for the next six years he appeared in recital and with leading symphony orchestras throughout the world. Then, midway through the 1964-65 season, as he prepared for a State Department tour of Western Europe with George Szell and the Cleveland Orchestra, with whom he made many distinguished concerto recordings, an ailment later diagnosed as "carpal tunnel syndrome" crippled his right hand. He eventually readjusted to a new career, mastering the keyboard literature for left hand and simultaneously forging a reputation as a conductor. In 1967 he founded the Theater Chamber Players of the Kennedy Center; in 1970 he became conductor and music director of the Annapolis Symphony. He made his New York conducting debut at the Mostly Mozart Festival in 1970 and became associate conductor of the Baltimore Symphony in 1973. He has since appeared as guest conductor with the Boston Symphony, the Chicago Symphony, the San Francisco Symphony, the Cleveland Orchestra, and the orchestras of Montreal, St. Paul, Detroit, Dallas, and Brussels, among others. He first conducted opera during the 1988-89 season, in Baltimore, and made his Washington Opera debut in the fall of 1989 with Mozart's *Così fan tutte*. He conducted a tour of the New Japan Philharmonic in the spring of 1989 and led the Stuttgart Symphony on a tour of major United States cities in February 1990. Holder since 1959 of the Andrew W. Mellon Chair at the Peabody Conservatory of Music, Mr. Fleisher is also famous as a teacher; his master classes at such distinguished venues as the Salzburg Mozarteum, the Paris Conservatory, Chicago's Ravinia Festival, and New York's Metropolitan Museum of Art have attracted participants and observers from all parts of the world. Since 1986 Mr. Fleisher has been artistic director of the Tanglewood Music Center.

Joseph Silverstein



Acclaimed conductor and violinist Joseph Silverstein has been music director of the Utah Symphony Orchestra since 1983. He was music director of the Chautauqua Symphony for three seasons, from 1986 to 1989. Mr. Silverstein was born in Detroit, where his first teacher was his father Bernard, a music instructor in Detroit's public school system. He received his formal training at the Curtis Institute of Music in Philadelphia; his teachers included Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. After leaving the Curtis Institute, he spent three seasons with the Houston Symphony, one with the Philadelphia Orchestra, and one as concertmaster and assistant conductor of the Denver Symphony. Mr. Silverstein joined the Boston Symphony Orchestra in 1955. He became the BSO's concertmaster in 1962 and its assistant conductor in 1971, holding both those positions until the end of the 1983-84 season. During his tenure in Boston he conducted the orchestra on more than one hundred occasions, in the United States, Canada, and abroad. He appeared as violin soloist with the orchestra on countless occasions between 1956 and 1984, and he was a founding member of the Boston Symphony Chamber Players, leading that group on eight international tours and numerous tours throughout the United States. Mr. Silverstein has also served as artistic advisor to the Baltimore, Toledo, Virginia, and Oakland symphony orchestras. As a conductor and soloist, he has appeared with more than one hundred orchestras in the United States, as well as in Japan, Israel, and Europe. He was the silver medalist in the 1959 Queen Elisabeth Competition in Brussels and won the Walter W. Naumburg Award in 1960. He has been a faculty member at Yale University, Boston University, and the Tanglewood

Music Center, and he holds honorary degrees from Tufts University, Boston College, Rhode Island University, and the New England Conservatory of Music. Mr. Silverstein has recorded extensively for RCA, Deutsche Grammophon, CBS, Nonesuch, New World, Telarc, and Pro Arte. His Telarc recording of Vivaldi's *Four Seasons* with the Boston Symphony Orchestra received a Grammy nomination. His most recent recordings, on Pro Arte, feature him as both conductor and soloist with the Utah Symphony; they include all-Mendelssohn, all-Beethoven, and all-Barber albums, a Grieg/Schumann recording, and the violin concertos of Brahms, Tchaikovsky, Dvořák, and Sibelius.

Jaime Laredo



As a solo performer, violinist Jaime Laredo has appeared on concert stages around the world. As a chamber musician, he has collaborated with many of the world's greatest artists. As a music administrator, he is director of the 92nd Street Y's chamber music series. As a conductor, he regularly conducts the Scottish Chamber Orchestra in Europe and has led it on two coast-to-coast tours in America. During the 1989-90 season, Mr. Laredo has performed in London, Paris, and Scotland, at the Helsinki Festival, and with the Jerusalem Symphony in Israel. In the United States he has been soloist and conductor with numerous orchestras. With the Kalichstein/Laredo/Robinson Trio he has performed in Washington, D.C., Philadelphia, St. Louis, Montreal, New York City, London, Paris, and Edinburgh. Born in Cochabama, Bolivia, Jaime Laredo began playing the violin at five and gave a complete recital at eight, making his orchestral debut with the San Francisco Symphony three years later. In the following years he studied with Josef Gingold, and with Ivan Galamian at the Curtis Institute; for many years George Szell worked with him on repertoire. In May 1959 Mr. Laredo won first prize in the Queen Elisabeth Competition in Brussels, becoming the youngest winner in that competition's history; the resulting attention launched him on an international career. Mr. Laredo is a consistent favorite with major orchestras and conductors on both sides of the Atlantic. He has appeared at the Casals Festival in Puerto Rico four times and enjoyed a long personal and professional relationship with the great cellist. Mr. Laredo returns to Europe each season for solo tours and for tours with major performing organizations, including a recent tour with the English Chamber Orchestra and a twenty-five-concert tour of Europe and the Near East, performing Beethoven's Triple Concerto with colleagues Rudolf Serkin and Leslie Parnas. On a trip to Bolivia, where he has received numerous honors, he was greeted as a national hero. A lifelong advocate of contemporary music, he gave the world premiere of Ned Rorem's Violin Concerto. Winner of New York City's Handel Medallion, the city's highest cultural honor, he has a distinguished discography and is engaged in a long-term recording project as both soloist and conductor with the Scottish Chamber Orchestra. For Sony Classical, he recently recorded the Brahms piano quartets and string sextets with collaborators including Isaac Stern, Yo-Yo Ma, and Emanuel Ax. Mr. Laredo and his wife, cellist Sharon Robinson, are active members of Performing Artists for Nuclear Disarmament and Musicians Against Nuclear Arms.

Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital at five and was being compared with such masters as Rostropovich and Casals by the time he was nineteen. He has since appeared with eminent conductors and orchestras throughout the world. Deeply committed to performing and recording the vast chamber music literature, Mr. Ma has played in a string quartet with Gidon Kremer, Kim Kashkashian, and Daniel Phillips and recorded Schubert quartets with them. He regularly performs duo-recitals with Emanuel Ax; their recordings include the complete Beethoven and Brahms cello sonatas, and Dvořák trios with violinist Young Uck Kim. With Isaac Stern he has recorded the Brahms Double Concerto with the Chicago Symphony and the Shostakovich Piano Trio No. 2 with Mr. Ax. An exclusive Sony Classical (formerly CBS Masterworks) artist, he has been honored with four Grammy awards. Recent recordings have included the Britten and Strauss cello sonatas with Mr. Ax, the Schumann Cello Concerto with Sir Colin Davis and the Bavarian Radio Or-

chestra, Shostakovich's Quartet No. 15 with Kremer, Phillips, and Kashkashian, a collaboration with Stephane Grappelli, and the first album in a series entitled "Portrait of Yo-Yo Ma." Mr. Ma is also committed to teaching. Besides appearing with the Boston Symphony Orchestra and in chamber ensembles at Tanglewood, he devotes much time to teaching at the Tanglewood Music Center. Highlights of recent seasons have included a Far East tour with Messrs. Ax and Kim, a tour in Europe and the United States with Kathryn Stott, a trio tour throughout Germany and Belgium with Peter Serkin and Gidon Kremer, chamber performances at the Suntory Festival in Japan, performances and a recording of the Brahms piano quartets with Ax, Stern, and Jaime Laredo, and of the Brahms string sextets with Stern, Cho-Liang Lin, Laredo, Michael Tree, and Sharon Robinson, an appearance with Stephane Grappelli at Carnegie Hall, and orchestral engagements in the United States and Europe. Born in Paris in 1955, to Chinese parents, Yo-Yo Ma began his cello studies with his father when he was four. He later studied with Janos Scholz and in 1962 began his studies with Leonard Rose at the Juilliard School. He currently plays a 1735 Montagnana cello from Venice and a 1712 Davidoff Stradivarius. A graduate of Harvard University, he lives near Boston with his wife Jill, son Nicholas, and daughter Emily. Mr. Ma has performed regularly with the Boston Symphony Orchestra since February 1983; he has recorded Strauss's *Don Quixote* and the Monn/Schoenberg Cello Concerto with Seiji Ozawa and the BSO for CBS Masterworks.

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Valeria Vilker Kuchment



Valeria Vilker Kuchment graduated from the Tchaikovsky Conservatory in Moscow, where she was a student of Yuri Yankelevich; upon finishing her studies she became a faculty member at the Tchaikovsky Conservatory College. Ms. Vilker Kuchment was a prizewinner in a number of international violin and chamber music competitions, including the International Competition at Prague, and at Munich, where she was awarded first prize. She has appeared as recitalist, soloist, and in chamber music throughout the U.S.S.R., Poland, Germany, and Czechoslovakia. Since coming to the United States in 1975 she has performed throughout the country, winning critical acclaim for her appearances in Washington, Boston, and at Lincoln Center in New York; in addition, she has been concertmaster of SinfoNova, the Harvard Chamber Orchestra, and the Boston Philharmonic. Ms. Vilker Kuchment is a faculty member at the New England Conservatory of Music, the Longy School of Music in Cambridge, the Tanglewood Music Center, and the Boston University Tanglewood Institute. She has recorded for Melodiya in the U.S.S.R. and for Sine Qua Non in this country. Ms. Vilker Kuchment joined the Boston Symphony Orchestra at the beginning of the 1986-87 season.

Aza Raykhtsaum



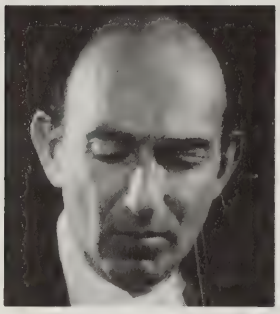
BSO violinist Aza Raykhtsaum was born in Leningrad and began studying the piano when she was five, taking up the violin a year later at the suggestion of her teacher. Ms. Raykhtsaum majored in violin at the Leningrad Conservatory, where she studied with the renowned Ryabinkov. She became concertmaster of the Leningrad Conservatory Orchestra and a first violinist in the Leningrad Philharmonic before coming to the United States in 1980, after which she joined the Houston Symphony as a first violinist and then became a member of the Boston Symphony Orchestra in 1982. Ms. Raykhtsaum teaches privately and performs chamber music frequently in the Boston area.

Roberto Diaz



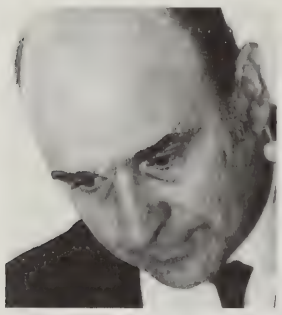
Since winning first prize for viola at the 1988 Washington International Competition and a prize at the 1989 Munich International Viola Competition, Roberto Diaz has been heard throughout Germany and the United States in recital and as soloist. This fall he becomes principal viola of the National Symphony Orchestra in Washington, D.C. Mr. Diaz has performed in Europe with the Bavarian Radio Symphony Orchestra and has made recordings for German radio. In his native Chile he has been heard in recitals with the Orquesta Promusica. In America he has played recitals at the Phillips Collection in Washington, D.C., the Gardner Museum in Boston, the Alexandria Recital Series in Virginia, and the University of Redlands in California, where he also performed as guest artist with the Redlands Symphony Orchestra at the 1989 International Viola Congress. In coming seasons he will perform on the Dame Myra Hess Concert Series in Chicago and in festivals in the United States and South America. Before joining the Boston Symphony Orchestra in 1986, Mr. Diaz was a member of the Minnesota Orchestra under Sir Neville Marriner. In the Boston area he has performed with the contemporary music ensemble Collage and been featured on WGBH's "Morning Pro Musica," and he has been substitute violist with the Lydian String Quartet both at home and on tour. Other appearances have included Marlboro Music, the Minnesota Orchestra's Chamber Music Series, the Pensacola Chamber Music Festival, and chamber music concerts with members of the Atlanta Symphony Orchestra. As a Tanglewood Music Center Fellow in 1980, Mr. Diaz received the Gustav Golden Award. He is currently on the faculty of the Boston Conservatory of Music, where the Diaz-Shames-Diaz Trio is in residence. Mr. Diaz began his musical studies at the Chilean Conservatory of Music and continued at the Georgia Academy of Music, where he studied both violin and viola with Manuel Diaz. He also studied with Burton Fine at the New England Conservatory of Music in Boston and with Joseph de Pasquale at the Curtis Institute of Music in Philadelphia.

Jules Eskin



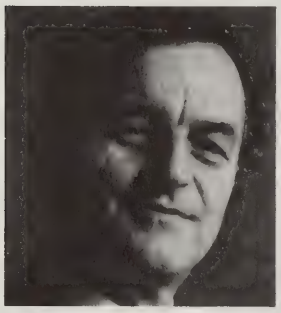
Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony under Antal Dorati. Mr. Eskin studied with Janos Starker in Dallas and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. In 1954 he was awarded first prize in the prestigious Walter Naumburg Competition; he gave his New York Town Hall debut recital that same year. This led to an extended concert tour in Europe. Mr. Eskin has participated in the Marlboro Music Festival and played with the Casals Festival Orchestra in Puerto Rico. His chamber music collaborations have included appearances with Isaac Stern and Friends and the Guarneri String Quartet, and piano trio performances with Arnold Steinhardt and Lydia Artymiw. As a founding member of the Boston Symphony Chamber Players, Mr. Eskin has performed in numerous concerts throughout the world and has recorded many major works of the chamber music repertoire for the RCA, Deutsche Grammophon, Northeastern, and Nonesuch labels. He has been soloist with the Boston Symphony Orchestra in Strauss's *Don Quixote*, Bloch's *Schelomo*, the Brahms Double Concerto, and the cello concertos of Dvořák, Haydn, Saint-Saëns, and Schumann. He is featured on the recent Deutsche Grammophon album of music by Fauré with the Boston Symphony orchestra.

Julius Levine



Julius Levine, double bass, has appeared as guest artist with the Budapest, Juilliard, Guarneri, and Amadeus string quartets in concert performances from coast to coast. He has been a frequent participant in Alexander Schneider's New School Concerts series and with the Brandenburg Ensemble. For many years Mr. Levine was principal bass at the Casals Festivals in Prades and Puerto Rico, and he holds the distinction of having made five different recordings of Schubert's *Trout* Quintet. The major influences who shaped his life in music were Pablo Casals and Alexander Schneider. Mr. Levine is currently Professor of Bass and Director of Chamber Music at the State University of New York at Stony Brook; he also coaches chamber music at the Tanglewood Music Center.

Charles Dutoit



Charles Dutoit, music director of the Orchestre symphonique de Montréal, was born in Lausanne, Switzerland, and received formal training in violin, viola, piano, percussion, composition, and conducting at the Lausanne and Geneva conservatories. In 1959 he studied with Charles Munch at the Tanglewood Music Center. Mr. Dutoit was music director of the Bern Symphony, the Göteborg Symphony, and the National Symphony of Mexico, and he has conducted more than 150 orchestras throughout the world. In February 1977 he appeared as guest conductor with the Orchestre symphonique de Montréal for the first time; six months later he was appointed its music director, leading to a musical partnership today recognized as one of the world's most successful. Under an exclusive long-term contract with Decca/London since 1980, they have produced more than thirty recordings, winning more than twenty international awards. Mr. Dutoit's numerous other recordings have appeared on the Deutsche Grammophon, Philips, CBS, and Erato labels. Since 1981, Mr. Dutoit and the OSM have undertaken a series of national and international tours. The orchestra's fifteenth tour—its eleventh under the leadership of Charles Dutoit—took place in the fall of 1989, taking them across the United States, then to Japan and South Korea. Since 1982, Mr. Dutoit and the OSM have also given sold-out performances at Carnegie Hall every year.

Besides his busy schedule in Montreal, Mr. Dutoit conducts such major American orchestras as those of Boston, New York, Philadelphia, Cleveland, Chicago, Pittsburgh, and San Francisco.

He has appeared annually with the Boston Symphony Orchestra since his debut in February 1981. Mr. Dutoit was principal guest conductor of the Minnesota Orchestra from 1983 to 1986 and is a frequent guest conductor of the Israel Philharmonic. Each year he travels to Europe to conduct orchestras in Berlin, Paris, Amsterdam, Munich, and London. In 1983 Mr. Dutoit made his debut at Covent Garden. He made his Metropolitan Opera debut in 1987 and returned there this past season to lead Saint-Saëns' *Samson et Dalila* and a new production of Gounod's *Faust*. He was recently named artistic director and principal conductor of the Philadelphia Orchestra's summer concert series at the Mann Music Center in Philadelphia and at the Saratoga Performing Arts Center in Saratoga Springs; his two-year contract covers 1990 and 1991, with an option for 1992. Mr. Dutoit holds honorary doctorates from the Université de Montréal and the Université Laval. In 1982 he was named "Musician of the Year" by the Canadian Music Council; in 1988 the same organization awarded him the Canadian Music Council Medal in recognition of his exceptional contribution to music in Canada. Also in 1988 the government of France made Charles Dutoit an Officer of the Ordre des Arts et Lettres.

Ann Hobson Pilot



Ann Hobson Pilot was named principal harpist of the Boston Symphony Orchestra and the Boston Pops Orchestra in September 1980. She joined the Boston Symphony Orchestra in 1969, after one season as second harpist with the Pittsburgh Symphony and three years as principal harpist with the National Symphony in Washington, D.C. Ms. Hobson Pilot began studying the piano at age six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools, and switched to harp while she was in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. In addition to solo appearances with the Boston Symphony Orchestra and the Boston Pops Orchestra, Ms. Hobson Pilot has also appeared as a guest soloist with American orchestras including the National Symphony, the Richmond (Virginia) Symphony, and the Wichita (Kansas) Symphony. She has been soloist with the St. Trinity Orchestra of Port-au-Prince, Haiti, and has performed extensively in Europe and Japan. An enthusiastic performer of chamber music, she has participated at the Marlboro Music Festival in Vermont, founded the New England Harp Trio, and is a member of the contemporary music ensemble Collage. Also a dedicated teacher, Ms. Hobson Pilot has taught at the Philadelphia Musical Academy and the Temple University Music Festival. She conducted master classes in China during the Boston Symphony Orchestra's historic tour to that country in 1979. Ms. Hobson Pilot is currently on the faculties of the New England Conservatory of Music and the Tanglewood Music Center. In May 1988 she was awarded an honorary doctor of fine arts degree from Bridgewater State College in Massachusetts.

Mark Kroll



Mark Kroll has been acclaimed as one of the world's leading harpsichordists; his career during the past twenty-five years has taken him throughout North and South America and Europe, including appearances as the official guest of the City of Barcelona, as featured soloist in the Regensburg Early Music Festival, and for Lisbon's Gulbenkian Foundation. In 1989 Mr. Kroll served for six months as Fulbright Professor and artist-in-residence in Yugoslavia; he recently returned there for recitals in Ljubljana, Zagreb, and Zadar, and to perform two concerts with I Solisti di Zagreb. Mr. Kroll's recordings include solo harpsichord works of F. Couperin, Duphly, Balbastre, Royer, J.S. Bach, Handel, and D. Scarlatti; the complete sonatas for violin and harpsichord of J.S. Bach; violin sonatas of C.P.E. Bach and S. LeDuc; Schubert's three sonatinas for fortepiano and violin; and the complete sonatas for flute and harpsichord of J.S. Bach. He has been heard on Radio Nacional Espana, Radio Yugoslavia, Radio Catalunya, National Public Radio, Westdeutscher Rundfunk Köln, the Bayerische Rundfunk, the BBC, the CBC, and Radio Smithsonian. Mr. Kroll has performed as concerto soloist with the Philadelphia Orchestra, the Boston Symphony, the Minnesota Orchestra, the Belgrade Chamber Orchestra, the Belgrade Sinfonietta,

the Handel and Haydn Society, and the Orchestra of the Associazione Musicale Romana. He has served as harpsichordist for the Boston Symphony since 1979 and previously performed Martin's *Petite Symphonie concertante* with the BSO and Sir Colin Davis in 1984. He may be heard on the orchestra's Telarc recording of Vivaldi's *The Four Seasons* with Seiji Ozawa and violinist Joseph Silverstein. A noted authority on the performance of Baroque music and period instruments, Mr. Kroll has also been an active proponent of the harpsichord music of the twentieth century. He has premiered and commissioned many works, including the Boston and European premieres of Ellen Taaffe Zwilich's *Fantasy for Harpsichord*. His awards include a Fulbright Award, a grant from the Martha Baird Rockefeller Fund, and a Solo Recitalist Grant from the NEA. Mr. Kroll is currently Associate Professor of Harpsichord and Theory at Boston University, where he directs the Early Music Series and serves as chairman of the Department of Historical Performance.

Frederick Moyer



During the 1988-89 season pianist Frederick Moyer made his debuts with the Baltimore Symphony and the Cleveland Orchestra, having previously appeared with the Philadelphia Orchestra, the Minnesota Orchestra, the Boston Symphony Orchestra, the Buffalo Philharmonic, the orchestras of Milwaukee, Dallas, Sacramento, and Houston, and, on numerous occasions, the Boston Pops. Since his acclaimed solo recital debut at Carnegie Recital Hall in 1982 he has performed at many of the major summer music festivals, including Tanglewood, the Colorado Festival, the Peninsula Music Festival, and Marlboro, where he was a participant for two years. He has also toured extensively, concertizing throughout the United States and as far abroad as Greece, Germany, Australia, and nearly every country in Asia. His awards and prizes include the Gina Bachauer Memorial Award, the Bruce Hungerford Memorial Award, and the Concert Artists Guild Award. In 1985 he was named an Affiliate Artist in the Xerox Pianists Program. Mr. Moyer's recordings reflect the breadth and scope of his repertoire; for the GM label he has recorded works from three centuries, including music of Bach, Haydn, Brahms, Tchaikovsky, Rachmaninoff, and Prokofiev, and George Walker's Sonata No. 4, which Mr. Moyer himself commissioned. His fifth recording, coupling works by Mendelssohn and Mussorgsky, gained national attention as the first classical compact disc to use a new recording technology that couples an IBM computer with a Bösendorfer Imperial Grand Piano. Mr. Moyer is also in demand as a teacher and artist-in-residence. Current engagements include a tour of South America in the summer of 1990 and appearances in Germany in February and March 1991. A tour of the USSR in October 1990 is being sponsored by the Organization for American and Soviet Exchanges and is funded



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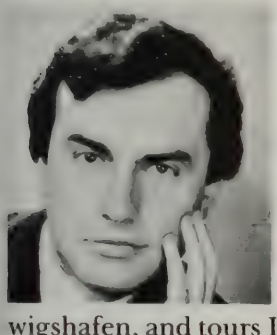
by a grant from the Astral Foundation. He has been selected by the Western Arts Foundation for its touring programs in 1991-92 and 1992-93. Mr. Moyer made his Boston Symphony Orchestra debut as soloist in Martin's *Petite Symphonie concertante* in March 1984.

Peter Serkin



The American pianist Peter Serkin champions a wide range of repertoire and has been equally acclaimed as recitalist, soloist with orchestra, chamber music performer, and recording artist. The first pianist to have received the Premio Internazionale Accademia Musicale Chigiana, a major international prize recognizing outstanding artistic achievement, Mr. Serkin began lessons in music and piano with Blanche Moyse and Luis Battl; he entered the Curtis Institute of Music in 1958, studying there for six years with Lee Luvisi, Mieczyslaw Horszowski, and his father, Rudolf Serkin. He worked also with the late Ernst Oster and Marcel Moyse and continues to study with Mr. Horszowski and Karl Ulrich Schnabel. Since his first public performance in the summer of 1959 at the Marlboro Music Festival, and a New York debut that same fall, he has appeared with major symphony orchestras on both sides of the Atlantic. Mr. Serkin has maintained a longstanding and absorbing interest in contemporary music; noteworthy achievements have included the world premiere performances of Toru Takemitsu's *Riverrun* with the Los Angeles Philharmonic and the Orchestre de Paris, and of Peter Lieberson's Piano Concerto, a Boston Symphony Orchestra centennial commission subsequently recorded for New World Records; and, during the 1989-90 season, an unprecedented United States recital tour featuring eleven new works he commissioned from ten of the world's most eminent composers, and which he performed in eighteen cities. Also an acclaimed Mozartian, his recording for RCA with Alexander Schneider and the English Chamber Orchestra of the six concertos Mozart composed in 1784 received numerous international awards. Recent additions to his discography include releases on Pro Arte of the two Brahms concertos, Beethoven's last three sonatas and *Diabelli* Variations, and Schubert dances; and, on New World Records, an album of solo works by Stravinsky, Wolpe, and Lieberson. He may also be heard on recordings for Erato and CBS Masterworks. Mr. Serkin's 1990-91 season will include a coast-to-coast recital tour culminating at Carnegie Hall, a European tour, a tour with the Brandenburg Ensemble and pianist András Schiff performing the Bach concertos for two pianos, performances with the orchestras of Cleveland, Toronto, Montreal, Detroit, Baltimore, Atlanta, Omaha, and Boulder, and an appearance with the Chamber Music Society of Lincoln Center. A faculty member at the Tanglewood Music Center since 1985, Mr. Serkin has performed frequently with the Boston Symphony since his first appearance at Tanglewood in 1970.

Yefim Bronfman



This summer, in addition to his Tanglewood debut, the young, Soviet-born pianist Yefim Bronfman performs with the Philadelphia Orchestra at Saratoga and makes return engagements at the Hollywood Bowl, with the Los Angeles Philharmonic, and at the Aspen Music Festival. During the 1990-91 season, Mr. Bronfman makes two appearances at Carnegie Hall as part of Carnegie's centennial season, first with the Montreal Symphony conducted by Charles Dutoit, then with the Emerson Quartet. He performs at London's Royal Festival Hall with Esa-Pekka Salonen and the Philharmonia Orchestra, joins violinist Cho-Liang Lin and cellist Gary Hoffman for trio recitals in Paris and Ludwigshafen, and tours Israel with violinist Isaac Stern. He also appears with the Bournemouth Symphony and with orchestras in Barcelona, Frankfurt, Biel, and Katowice, and gives recitals at New York's 92nd Street Y, in Rome, Paris, San Francisco, Toronto, and Karlsruhe. An exclusive Sony Classical recording artist, Mr. Bronfman's projects include Mussorgsky's *Pictures at an Exhibition*, and Rachmaninoff's Second and Third piano concertos with Esa-Pekka Salonen and the Philharmonia. His CD of Prokofiev's Seventh and Eighth piano sonatas, his first disc for the former CBS Masterworks label, has won critical acclaim. A dedicated chamber music performer, he has collaborated with the Emerson, Guarneri, Juilliard, and Cleveland quartets. Yefim Bronfman and his family emigrated from the Soviet Union to Israel in 1973, when he

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was fifteen. He auditioned that year for Eugene Istomin and Zubin Mehta and made his international debut two years later, with Mehta and the Montreal Symphony. In 1974 he won a scholarship from the American-Israel Cultural Foundation, bringing him to the attention of Isaac Stern. A year after his North American debut in 1975 he toured the United States with the Israel Philharmonic under Leonard Bernstein and Zubin Mehta, beginning a long association with that orchestra. Mr. Bronfman arrived in the United States in 1976. He made his New York Philharmonic debut in May 1978, his Washington recital debut at the Kennedy Center in March 1981, and his New York recital debut at the 92nd Street Y in January 1982. Born in Tashkent, in the Soviet Union, Mr. Bronfman began his piano studies at seven with his mother. He studied in Israel with pianist Arie Vardi; in the United States he studied at Juilliard, Marlboro, and the Curtis Institute, and with teachers including Rudolf Firkušny, Leon Fleisher, and Rudolf Serkin. An American citizen since July 1989, Mr. Bronfman made his Boston Symphony Orchestra debut in January 1989.

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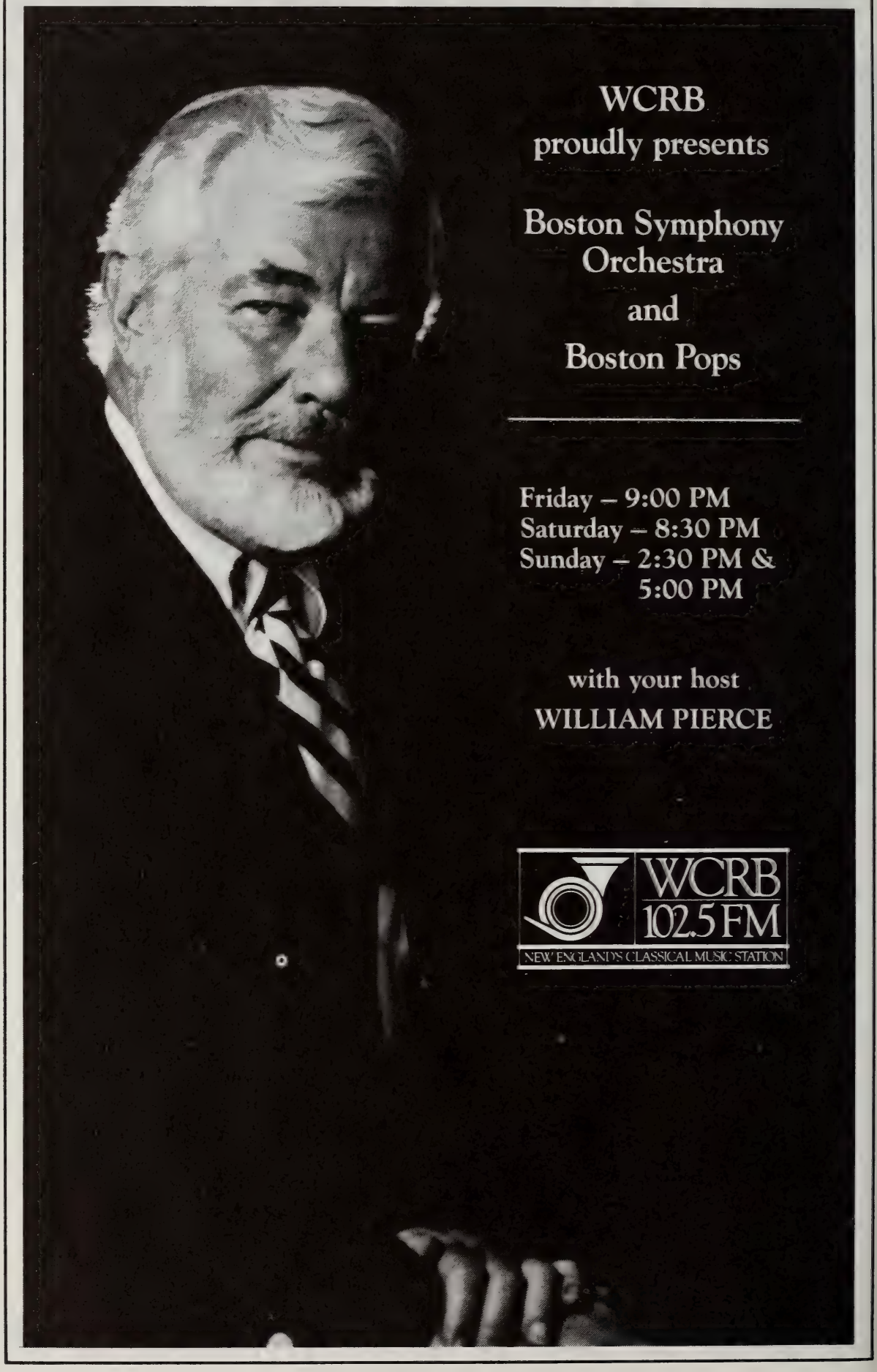
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Tanglewood Jazz Festival '90

LABOR DAY WEEKEND

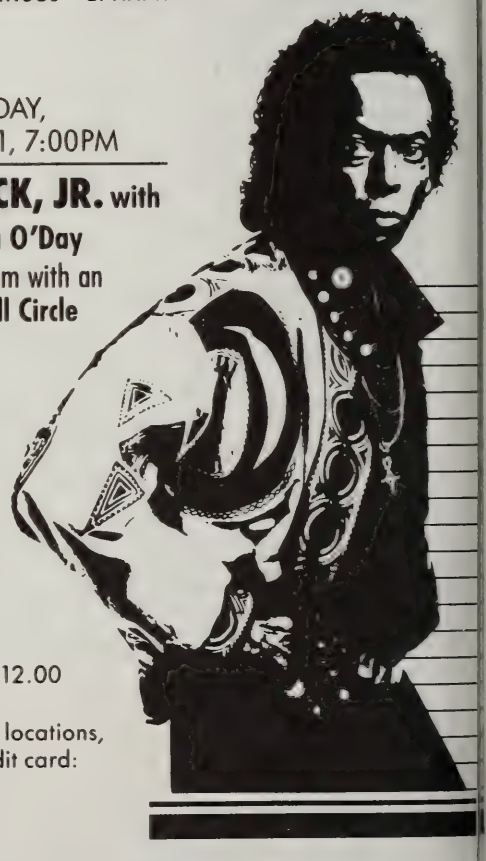


FRIDAY,
AUGUST 31, 8:00PM

GUNTHER SCHULLER, conductor
with a 31-piece all-star jazz orchestra
CHARLES MINGUS' 'EPITAPH'

SATURDAY,
SEPTEMBER 1, 7:00PM

HARRY CONNICK, JR. with
special guest Anita O'Day
Grounds open at 4:00pm with an
appearance by Full Circle



SUNDAY,
SEPTEMBER 2, 7:00PM

MILES DAVIS
Grounds open at 4:00pm with an
appearance by Larry Coryell

Ticket prices: Shed – $30.00, $25.00, $22.50, $20.00 Lawn – $12.00

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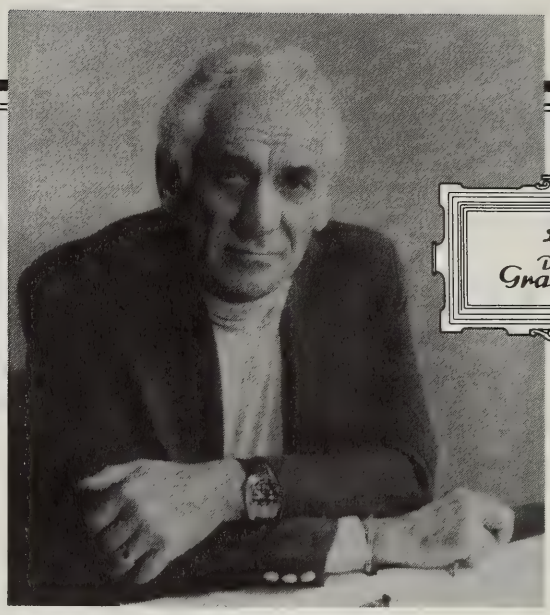


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BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Sunday, August 19, at 2:30

LEONARD BERNSTEIN conducting

The Serge and Olga Koussevitzky Memorial Concert

BRITTEN — Four Sea Interludes from the opera *Peter Grimes*, Opus 33
- Dawn (Lento e tranquillo)
- Sunday Morning (Allegro spiritoso)
- Moonlight (Andante comodo e rubato)
- Storm (Presto con fuoco)

BERNSTEIN — *Arias and Barcarolles* Carl St Clair, conducted
(orchestra version by Bright Sheng)
- I. Prelude
- II. Love Duet (for Jave)
- III. Little Smary (for S.A.B.)
- IV. The Love of My Life (to SWZ, for KO)
- V. Greeting (for J.G.)
- VI. Oif Mayn Khas'neh ("At My Wedding") (for M.T.T.)
- VII. Mr. and Mrs. Webb Say Goodnight (for Mino and Lezbo)
- VIII. Nachspiel (in memoriam . . .)

JUDY KAYE, soprano
KURT OLLMANN, baritone

INTERMISSION

BEETHOVEN — Symphony No. 7 in A, Opus 92
- Poco sostenuto—Vivace
- Allegretto
- Presto
- Allegro con brio

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, New World, Erato, and Hyperion records

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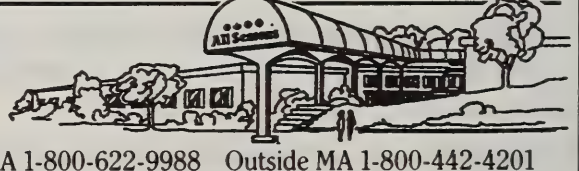
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SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Sunday, August 19, at 2:30

Carl St. Clair will conduct this afternoon's performance of Leonard Bernstein's *Arias and Barcarolles* at the request of Mr. Bernstein, who is continuing to moderate his activities during his recovery from exhaustion.

Please note, too, that in addition to Judy Kaye and Kurt Ollmann, tenors Richard Clement and Christopher Vettel, both of them Tanglewood Music Center Vocal Fellows, will participate in the performance of *Arias and Barcarolles*.

Carl St. Clair



Carl St. Clair is the newly-appointed music director of the Pacific Symphony Orchestra of Orange County, California, and assistant conductor of the Boston Symphony Orchestra. He is also music director of the Ann Arbor Symphony and the Cayuga Chamber Orchestra of Ithaca, New York. He will assume his duties with the Pacific Symphony this October. Mr. St. Clair's association with the Boston Symphony Orchestra began in 1985 when he was selected as a Conducting Fellow at the Tanglewood Music Center and came to the attention of Seiji Ozawa; as a Conducting Fellow he worked with Mr. Ozawa, Leonard Bernstein, Kurt Masur, Gustav Meier, and André Previn. He was one of three conductors selected to perform on a special TMC Orchestra concert celebrating Aaron Copland's eighty-fifth birthday. Returning to Tanglewood in 1986 as BSO assistant conductor-designate, he made his unscheduled debut with the orchestra with only two hours' notice, replacing ailing guest conductor Gennady Rozhdestvensky for two all-Russian programs. During his tenure as assistant conductor, he has led the BSO in Symphony Hall and at Tanglewood and has also conducted the Boston Symphony Chamber Players and the Boston Pops Orchestra; he also programmed and conducted Boston Symphony Youth Concerts. Last summer Mr. St. Clair made a successful five-week tour of Europe, where, at the invitation of Leonard Bernstein, he led the Accademia di Santa Cecilia Orchestra and the Schleswig-Holstein Music Festival Orchestra in East Berlin, Leningrad, Milan, Paris, Rome, and other major European cities. In addition to his European engagements, he has also led orchestras throughout the United States and Canada, and the Simón Bolívar Orchestra of Caracas, Venezuela. A native of Texas, Carl St. Clair studied at the University of Texas at Austin, where he received his master of music degree in opera and orchestral conducting under the guidance of Dr. Walter Ducloux, a student of Felix Weingartner and assistant to Arturo Toscanini with the NBC Symphony Orchestra. Mr. St. Clair has taught at the Tanglewood Music Center, the New England Conservatory of Music, the University of Michigan, and Southern Illinois University of Edwardsville. He has conducted numerous American and world premiere performances, as well as a wide range of orchestral repertoire, opera, ballet, and film scores. In June 1990 Carl St. Clair was the recipient of the Seaver/National Endowment for the Arts Conductor Award. Established in 1985, the Seaver/NEA Award is given to young American conductors considered to be on the threshold of major careers.

NOTES

Benjamin Britten
Four Sea Interludes from the opera *Peter Grimes*, Opus 33

Edward Benjamin Britten was born in Lowestoft, England, on November 22, 1913, and died in Aldeburgh on December 4, 1976. His opera Peter Grimes *was one of the first batch of commissions of the newly formed Koussevitzky Foundation; the completed opera is dedicated to the memory of Natalie Koussevitzky. Montagu Slater began to prepare the libretto in early 1942, a process that required some eighteen months with various revisions and changes. Britten began composing the music in January 1944 and finished the work in February of the following year. The first performance, which is now widely regarded as an epoch-making event in the history of English opera, took place at Sadler's Wells in London on June 7, 1945, under the direction of Reginald Goodall; the American premiere was given by the Tanglewood Music Center's opera department on August 6, 1946, with Leonard Bernstein conducting. Even before the first performance in America of the full opera, Serge Koussevitzky conducted the first performance of the Passacaglia and Four Sea Interludes in the regular subscription concerts on March 1 and 2, 1946. The present performance of the Four Sea Interludes is the orchestra's first of this music at Tanglewood since then. The score calls for two flutes and piccolo, two oboes, two clarinets and E-flat clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, tenor drum, cymbals, tam-tam, gong, tambourine, celesta, xylophone, bells, harp, and strings.*

It was during his self-imposed exile from England in the early years of World War II that Benjamin Britten chanced to read an article about the Suffolk poet George Crabbe (1754-1832) and sought a copy of Crabbe's lengthy narrative poem. *The Borough*, which told of the lives of various inhabitants of an English seaside village. The encounter proved to be fateful, for it inspired Britten to compose the work that has been recognized for thirty-five years as the cornerstone of modern British opera, *Peter Grimes*.

To the poet, Peter Grimes was an unrelieved villain—a thief, drunkard, and brute of a fisherman who brought about the death of three consecutive apprentices. Montagu Slater's libretto for the opera takes a somewhat different tack and makes an astonishingly sympathetic figure of this coarse fisherman, an effect that is greatly rein-



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forced by Britten's music. To Slater and Britten, Grimes is an outsider, a dreamer who longs to escape from the gossiping tongues of the village by marrying the widowed schoolmistress, Ellen Orford—but only when he has made enough of a fortune out of his fishing so that she will not take him out of pity. All their dreams, hopes, and plans shatter on the rock of Peter's pride and his uncontrollable temper; the tragedy is unavoidable.

Throughout the opera the sea remains a constant, palpable presence, determining the daily rhythms of the villagers' lives, bringing sustenance and income as well as hard work, danger, and death. The swell of the tides, the ripple of light on the waves, the flights of seagulls, the roar of ocean storms—these things pervade Britten's score, nowhere more completely realized than in the several orchestral interludes that have long since become established as a self-sufficient orchestral suite from the opera. One of these interludes, the Passacaglia, is a musical picture of the title character; it will not be performed today. The others depict aspects of the omnipresent sea.

The four "Sea Interludes" provide different musical portraits of the presence that surrounds and dominates life in the Borough. **Dawn** functions as the true orchestral prelude to the opera (following a short dramatic courtroom scene, an inquest into the death of Peter's first apprentice). Here is the sea as the constant background to life in the Borough (the same music frames the opera at the very end; people come and go, but the sea remains forever). The long, soaring lines in the violins suggest the vast tranquil seascape, with a few sparkling highlights in the woodwinds, undercut by the solemnity of the ocean's imperturbable swell in the brasses.

Sunday Morning is the prelude to Act II. Churchbells ring (in the sustained horn tones) and the sunlight sparkles brilliantly on the waves; it is a smiling day, everything seems for the moment peaceful: an effective foil for the scene that follows, in which it gradually becomes clear that nothing has changed, that Grimes is mistreating his new apprentice as he had the old, and that his plans with Ellen were doomed from the start.

Moonlight, the introduction to Act III, depicts a pleasant summer night. But peace is not to be found here; Peter's new apprentice has suffered an accidental fall from the cliff behind his hut at the end of the preceding act. We don't yet know exactly what happened to him, but we suspect the worst—especially at the stabbing interjections of flute and harp throughout.

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Storm takes us back to the first act, where it is the interlude between the two scenes. A coastal storm is blowing up at the end of the first scene, while the sympathetic old sea captain Balstrode urges Peter to marry Ellen now, if only to assure the presence of a woman's softening touch when the new 'prentice arrives. Peter insists that he must first make enough money to "stop people's mouths." As the storm arrives, Balstrode gives up and enters the inn, while Peter remains outside in the tempest meditating on his dreams for the future: "What harbour shelters peace?" The natural force of wind and rain contrasts powerfully with his yearning for calm and content. As the curtain falls, the storm breaks out full strength in the orchestral interlude, with one brief recall of Peter's longing vision as the storm nears its end.

—Steven Ledbetter

Leonard Bernstein
Arias and Barcarolles

Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918; he lives in New York City and Fairfield, Connecticut. Arias and Barcarolles *was originally composed in 1988 for singers and piano four-hands, on a commission from the Chamber Music Society of Lincoln Center. In its original form, it was premiered by four singers—Joyce Castle, Louise Edeiken, John Brandstetter, and Mordechai Kaston—with the composer and Michael Tilson Thomas as pianists, on May 9, 1988. Later* Arias and Barcarolles *was orchestrated by Bright Sheng. In its orchestral guise* Arias and Barcarolles *received its first performance at the 92nd Street Y in New York on September 23, 1989, with the New York Chamber Symphony under the direction of Gerard Schwarz; Susan Graham and Kurt Ollmann were the soloists. This is the first performance by the Boston Symphony Orchestra. The orchestral version calls for mezzo-soprano and baritone, plus strings and percussion, and has been newly revised for this performance.*

Leonard Bernstein is, of course, the most famous alumnus of the Tanglewood Music Center's fifty years. By the time he arrived at Tanglewood in the summer of 1940, he had graduated from Harvard University (where his teachers had included Edward Burlingame Hill and Walter Piston) and had attended the Curtis Institute, where he studied orchestration with Randall Thompson but was equally involved in studying piano and conducting. But it was the experience of that first summer at Tanglewood—which led to many summers thereafter—that allowed his musical talent to blossom in many directions. Even a simple description of Bernstein's extraordinary range of gifts—as composer, performer, writer, and lecturer—does not begin to suggest the variety of his activity in each area or hint at his remarkable ability to shift musical gears, so to speak, and move between the keyboard and the podium, the concert hall and Broadway, or the dark solitude of the composer's studio and the bright lights of a performance venue. In fact, Bernstein's entire life might be seen as an attempt to destroy the common practice of pigeonholing musicians (and, indeed, others) into an oversimplified phrase.

On the one hand, he elevated the quality of the music heard in Broadway shows (with *West Side Story* and *Candide* especially), while on the other he has demonstrated that it is possible to work the elements of jazz, popoular song and dance, folk song, and cultivated musical traditions into concert works. He has composed three symphonies—all *sui generis*—and a number of concerto-like works for a solo instrument and orchestra. But what most listeners know best are his songs, the many small gems of words and music. Most of these were conceived for the theater, but some are concert works. One of the most successful of those large concert works in which Bernstein

attempts to fuse all the elements of "American-ness" into a single piece was his slightly belated tribute to the American Bicentennial, *Songfest*, which called for six singers to perform, individually and jointly, a whole anthology of poems about the American experience.

Bernstein's newest song cycle, *Arias and Barcarolles*, is similarly a collection of extraordinarily diverse numbers in wide-ranging styles. It was originally composed in 1988 and premiered just a few months before the composer's seventieth birthday, which was celebrated with a week of music-making at Tanglewood. For the rehearsals preceding the premiere, a pianist-composer named Bright Sheng was hired as back-up pianist, so that Bernstein could hear the effect from the hall. After the dress rehearsal, Sheng told Bernstein, "This is a great piece; you should orchestrate it." The following day, the composer replied, "You're probably right— but *you* should orchestrate it." Bernstein determined the size of the ensemble that he wanted, and Sheng completed the orchestration, the details of which were worked out in conjunction with Bernstein.

Bright Sheng was born in Shanghai, China, in 1955 but now lives in the United States. Since coming to this country, Bright Sheng has studied with George Perle, Hugo Weisgall, Chou Wen-Chung, Jack Beeson, and Mario Davidovsky. He was a composition fellow at Tanglewood in 1985 and has previously been associated with Leonard Bernstein, having contributed a cycle of three Chinese songs to Bernstein's seventieth-birthday celebration at Tanglewood two years ago.

The unusual title of the piece is anecdotal, and arises from a curious incident. Normally, of course, "arias," are vocal music; "barcarolles" are normally instrumental, though Offenbach's famous barcarolle in *The Tales of Hoffmann* has a vocal addition to the sultry, rocking number. Normally one would not tend to find them together. But

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Leonard Bernstein heard the phrase from the lips of President Dwight D. Eisenhower, before whom he performed a concert of music by Mozart and Gershwin in the White House in the late 1950s. Following the performance, the President told the conductor, "I liked that last piece; it had a tune. I like pieces with *tunes*, not all them arias and barcarolles and things." The remark stuck in the composer's mind and finally bore fruit in a collection that at least by title, if not in actuality, contains "arias and barcarolles and things."

Most of the texts of *Arias and Barcarolles* are by the composer himself; the exceptions are the bedtime story "Little Smary," recalled from many retellings by the composer's mother, Jennie Bernstein, and the Yiddish wedding song, "Oif Mayn Khas'neh," with a text by Yankev Yitskhok Segal. The piece treats the subject most prominent in Bernstein's work—human relations, especially varying aspects of the love relation both fulfilled and not—lovers, spouses, parent and child. A brief spiky prelude with a curiously impassive vocal part leads to a dialogue between a man and a woman who analyze their relationship through a string of common everyday questions to themselves and each other. The song they are singing is the relationship itself, and they discuss its various parts and musical style in a manner almost devoid of passion. "Little Smary" recounts the loss and rediscovery of a child's favorite toy "wuddit" (rabbit), evoking the chills and ultimate triumph of many children's stories. "The Love of My Life" is an ironic title for an ironic song of searching, ending with a subdued hint of the opening of Wagner's *Tristan* at the wry words, "You mean that was it, huh?" Bernstein originally wrote "Greeting" in 1955 after the birth of his son Alexander; he revised it in 1988 for *Arias and Barcarolles*. It is the simplest and most direct song in the cycle, a moment of tranquility in an otherwise constantly changing environment. The Yiddish song depicts a Jewish wedding at which a young klezmer (musician) plays on his fiddle with such effect as to arouse the passions of all the guests and bystanders. "Mr. and Mrs. Webb Say Goodnight" is a small dramatic scene in the household of Charles Webb (Dean of the Indiana University School of Music) and his wife Kendra. It takes place at four in the morning, after the Webbs are awakened by the playful chattering of their sons Malcolm and Kent (who in the original version of *Arias and Barcarolles* are played by the two pianists, and in the orchestral version by some members of the orchestra). Finally, to balance the almost wordless Prelude, we have a truly wordless "*Nachspiel*" ("postlude") entitled "in memoriam . . . ," a slow waltz in which the singers simply hum, expressing their feelings, their relationship, in tender and quiet music.

—S.L.

Text for *Arias and Barcarolles* begins on the next page.

Arias and Barcarolles

I. Prelude (words by Leonard Bernstein)

Mezzo-soprano and Baritone:

I love you,
It's easy to say it,
And so easy to mean it, too . . .

I love you . . .

I love you . . .

II. Love Duet (words by Leonard Bernstein)

Mezzo-soprano

Funny,
The way it
Goes and flows, this melody;

Funny, the way it
Grows and grows insistently

Evenly

Almost as if it . . .
Had a mind of its own
What shall we call it?

Is it art or is it . . .

Minimal music or classical or
Popular song?

What should it tell us?

Baritone

Funny . . .

Funny, the way it flows, the way this melody (if you can call it . . .)

Funny, the way it grows and grows insistently

Unevenly

Had a mind of its own.

Very good question.

Is it art or . . .

All of them wrong.
What does it tell us?

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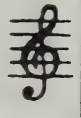


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How to know if . . .

Must it go on?

Must it go . . .

Must it . . .

Question.

Questing about this song:

Last? Conventionally.

To the so-called "second
eight" . . .

To the bridge!

Do you love me?

Question:
Why not skip this election?
Should I discard my lover?
Are all these notes expressive?
Or obsessive?

Aren't all these questions
pointless?

We're so clever.
Question:
Don't you get sick of triads?

What's with this sudden
accen'?

Stick to the subject, Mary.

Pure aesthetics.

. . . and love . . .

A mystery . . .

How are we to know if

If or when or why or
whether it will stop
Or go on?

Will it go on?

Will it?

Question.

Question.
Questing about this
Going to last how long?

Time, then, to modulate.

Sequentially

Questing . . .

Question:
What shall we name the baby?
Why can't I give up smoking?
Why are the nations raging?
Am I aging?

Question:
Why are the natives restless?

How come we've stuck
together?

Triads be real relaxin'.

Jesse Jackson.
This is some conversation.

Subject?

Oh yes, the nature of
song . . .

Content and form: . . .

—Please turn the page quietly.—

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Scary, the way it flows,

It knows the mystery;
Scary, the way it grows and
grows
Incessantly,
Evenly,

Almost as if it . . .
. . . had a mind of its own.

Very good question.

Sing a lengthy . . .

Empty cliché.
Why not just stop it?

Repetitious,
Beautiful but repetitious.
Let it stop.
Stop.
Stop.

And love . . .
Scary, the way it flows,
As if
It knows the mystery;
Scary, the way it grows and
grows
Incessantly,

Unevenly,
Almost as if it . . .
. . . . had a mind of its own.
How shall we end it?

Shall we sing a charming

Coda of ravishing beauty
That'll vanish away?

How can we stop it?
Look how comforting
and . . .

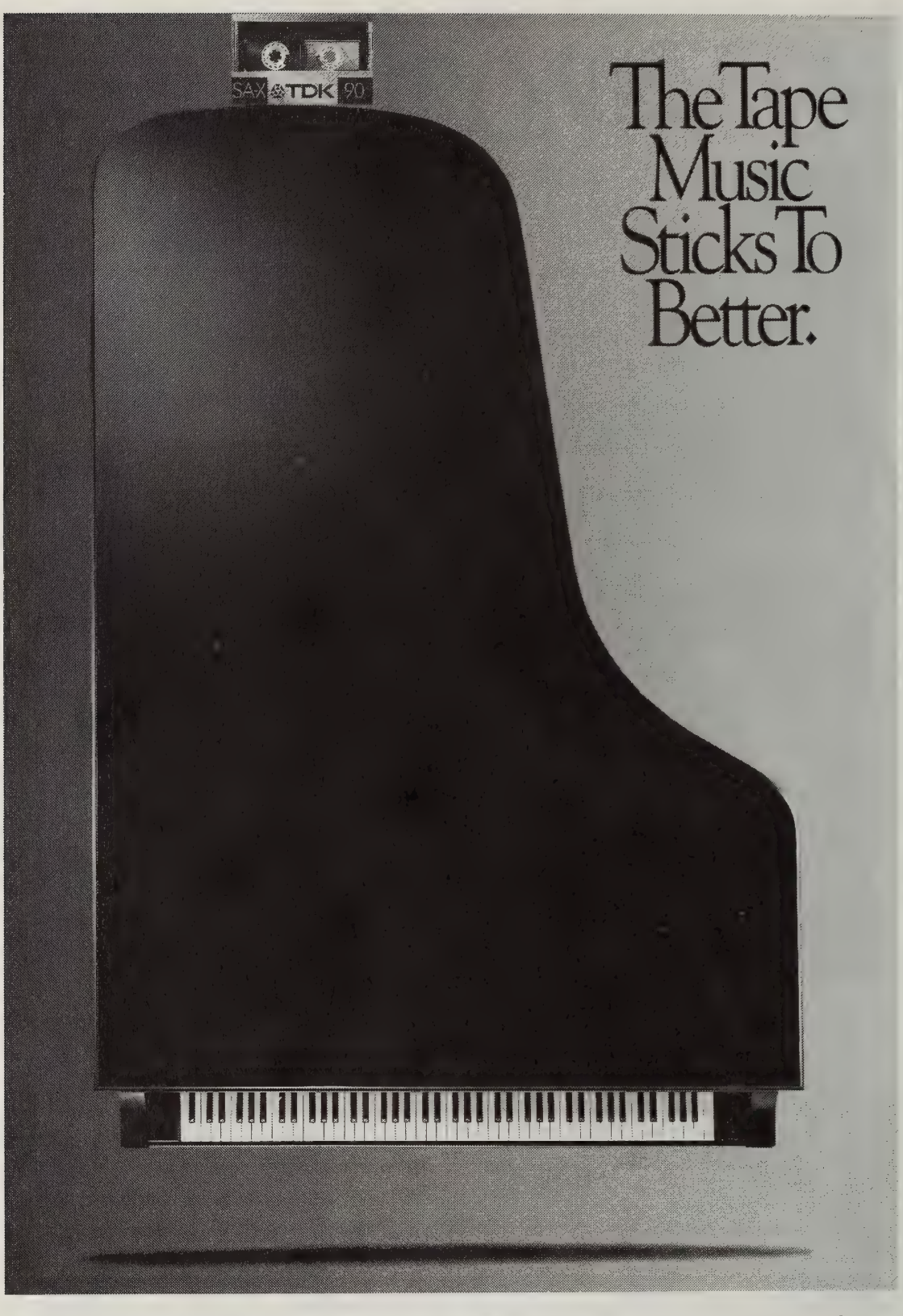
Beautiful but repetitious.
Let it stop.
Stop.
Stop.

III. Little Smary (words by Jennie Bernstein)

Mezzo-soprano:

One day, Little Smary went out to take a walk with
her little wuddit.
She how it was?
So she took her little wuddit by the tail,
And swung him 'round and 'round,
And 'round,
And suddenly there wasn't any little wuddit.
No more little wuddit.
And Little Smary looked everywhere.
And 'round and,
But . . .
No sign of the little wuddit.
And so Little Smary went home all alone,
And lay down on her bed,
And cried and cried and cried,
'Cause she has lost her . . .
Little . . .
(Wu . . .)
Then, all of sudden,
Little Smary looked up,
And . . . and there,
There on the window sill,
Was . . . was . . . was her . . . her little . . . her little
(Wu . . .)
See how it was?

—Please turn the page quietly.—



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IV. The Love of My Life (words by Leonard Bernstein)

Baritone:

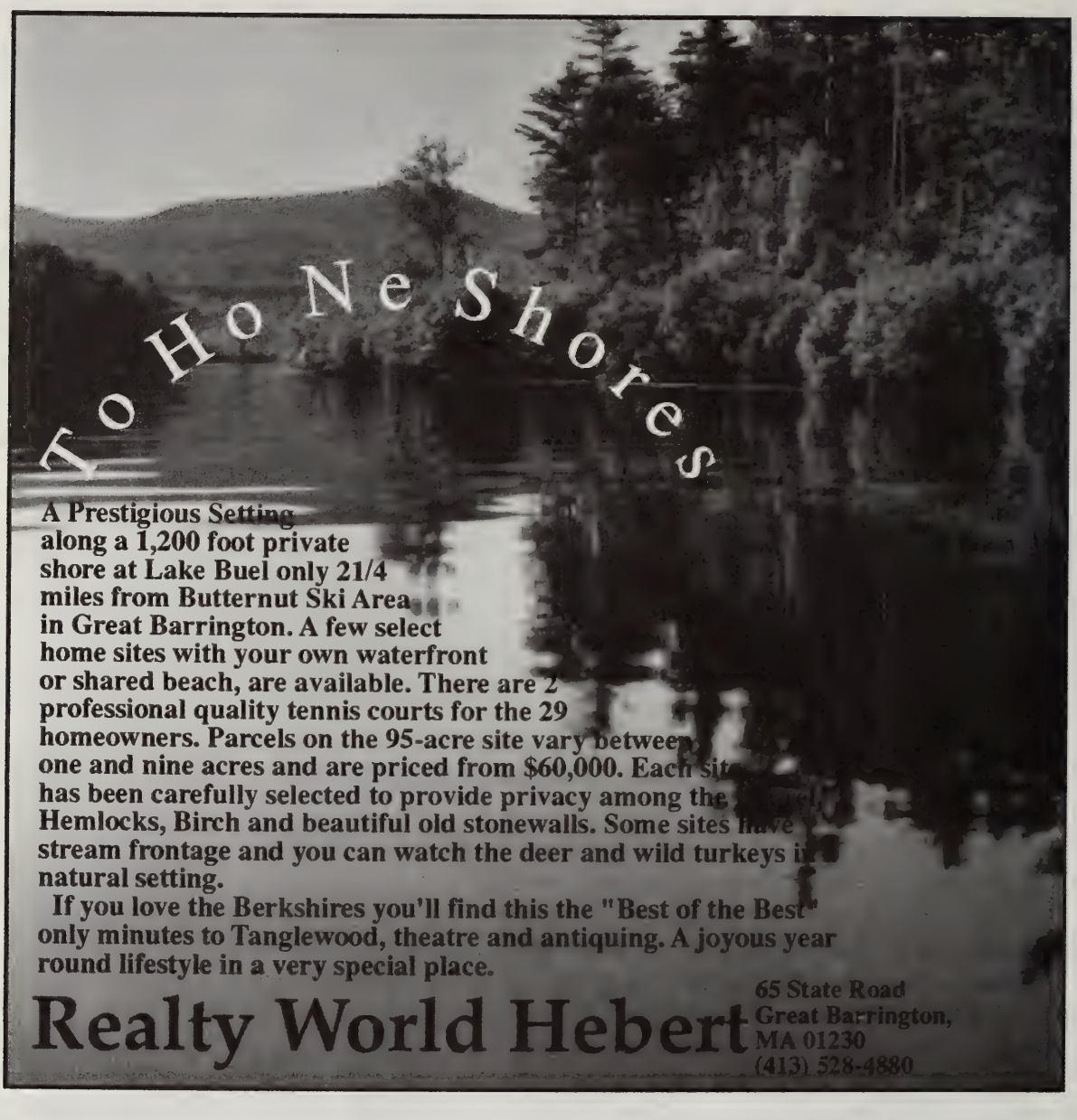
The love of my life was . . .
Was . . .
Was not . . .
The love of my life may still arrive tonight,
Or maybe not,
Maybe *did* arrive once when I wasn't there,
Or wasn't aware.
But then, it's never when you're there.
It's never . . .
It's always when you never . . .
The love of my life may still arrive,
Maybe *did* arrive when I wasn't there,
But then, it's always when you're never . . .

The love of my life is just five monosyllables.
Ticking my minutes, striking my hours:
Ding dong damn die tit come bell go wait reach touch lose;
Ding dong,
Damn die,
Tit come,
Bell go,
Wait reach,
Touch lose the love of my life may still come,
Might, could, maybe did, *did* arrive, once,
And I was there, and maybe even aware, and . . .

You mean, that was it, huh?
So that was it, huh.
So that was it.

—Please turn the page quietly.—





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V. Greeting (words by Leonard Bernstein)

Mezzo-soprano:

When a boy is born, the world is born again,
And takes its first breath with him.

When a girl is born, the world stops turning 'round,
And keeps a moment's hushed wonder.

Every time a child is born, for the space of that
brief instant,
The world is pure.

VI. Oif Mayn Khas'neh ("At My Wedding")
(words by Yankev Yitskhok Segal)

Baritone:

Oif mayn khas'ne hot geshpielt
A roiter freylikher klezmer
Oif dem klenst'n, shtilst'n fidele.
Gespielt hot er a troyeriks—
An alt-fortsaytik ometik liedele.
Alte klezmer hoben shtum gegaft;
Vu hot er der roiter yung gekhapt?
Oz, b'sakh-hakol, nekhtikt er un' togt in
derfer,
Spielt oif goyishe shikure vetshernitses,
Un', b'sakh-hakol, konn er kolm a shaytl
Ivry draptshen.
Shlof'n, shloft er oif a hart'n taptshen.
Ess'n, esst er vu es makht sikh dort'n:
A shikse shenkt im retekhlekh fun gorten,

Nor a vunder un' a khalom iz geven,
oif im tsu kuk'n:
Die aksel un' der kopp, un' noz un' oyer
Hob'n kishofdik bay im gelakht mit frayer
un' troyer,
Un' dos gantse darre knokhevate ponim
Hot gekvoll'n vie a lebedicker bronnem.
Oif mayn khas'ne hot der Yung gespielt,
Oz s'hot fun ort gehoib'n—Fiss hob'n gevollt
A riss tun zikh,
Oyren hob'n zikh farshpitzt vie shpiets'n;
Un dos fidele hot gekusht, geriss'n,
Gebiss'n shticker biz tsu-vaytik, un geknipp'n
Biz tsum Blut die ongetsviegene
Odernstrones,
Azh! Die alte hob'n zikh gebeten:
HOB RAKHMONES!

At my wedding a carefree, red-haired
musician
played on the smallest, quietest fiddle.
He played a sad tune, and old, primitive,
unknown song. The old musicians were
struck dumb.
"Where did this red-haired boy learn that?"
Well, after all, he spends his nights and days
in small villages and plays at all-night gentile
drinking parties. And, after all, he can barely
read a line of Hebrew.

Sleeping? He sleeps on a hard mat.
Eating? He eats wherever he happens to be.
A *shikse* gives him radishes from her garden . . .

But it was a wonder, a miracle, just to look
at him.
His shoulders and his head, and his nose
and ears, magically laughed within him
with joy and sadness.
And his entire thin, bony face welled up
like a living spring.
At my wedding this boy played, and people
were raised up out of their seats.
Feet wanted to tear away, ears were sharpened
like spears. And the little fiddle kissed, tore,
and bit. And went too far, cutting the taut
heart-strings till they bled.
"Azh!" the old ones prayed, "Have mercy!"

—Translation by Michael Barrett

—Please turn the page quietly.—

VII. Mr. and Mrs. Webb Say Goodnight
(words by Leonard Bernstein)

Kuku. Man.
Kuku bodily dew
Do me, to me, do that to me too.
Yeah.
Thrash.
Jam.
One more time.
In canon!
Iz uz
Baby because
Whiz it
Jazz it
The way that it does!
Gross.
Feeble.
One more time!
New way!
Hitch!
Which!
Zippity t'ch!
Nuzzle
Buzzle
Shoo wam shoo-we switch!
This is the pits!

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Stop that noise!
Malcolm, Kent!
Cut the noise!
It's long past time you went to bed,
Oh my God it's quarter to four
And your dad and I are trying to get
Some shut-eye
And close the door!
Where were we
Charlie?

Good night . . .

Wake up nice
And so on.
And now I lay us down to sleep

I pray the Lord

Your soul to keep.
And if you die before I wake

I pray the Lord your soul to take.

My dear,
Goodnight.

I told them at Joe's that we're moving,
So cancel the papers,
I called up the dairy and said that
we're moving,
So please don't deliver the milk anymore.
I told the boys' school that we're moving,
So I'll need all their records.

And I told them at church to get
Somebody else for the B Minor Mass.

And I brought up the trunks,
And took down the curtains;

I packed up the books
And the records and sleds
And Keds

Two hundred Keds!

And I told the mailman we're moving,
So send all the letters to nine-ninety-nine
Lakeshore Drive in Chicago, Illinois;
Now Charlie, my boy,
You tell me we're *not* moving.
Oh, rats!
So I'll tell them at Joe's that we're staying,

Baritone (*Charlie*):

One more goodnight,
And one last one to grow on,
Good night,
And sleep tight.

I lay us down to sleep

I pray the Lord
Your soul to keep.

I pray the Lord . . .

Kenda . . .

Goodnight.

Please!

Kenda!

Please.

What?

No!

—Please turn the page quietly.—

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Deliver the papers,
I'll call up the dairy and tell them we're staying,
So, OK, deliver the milk and the cream and . . .

And guardian angels watching
Overhead.
Charlie?

And now I lay us down to sleep.

I pray the Lord

I pray your soul to keep

And flights of angels 'roun . . .

And flights of angels 'round our bed.
And guardian angels watching . . .

La di, la da di, la da di da . . .
We were dancing . . .
It was April
You were wearing pink,
I think it was.
You were nervous;
It was long, or not long enough.
But I liked your dress and told you so,
And the look in your eyes was a love song.
La da di, la da di da . . .
We were dancing . . .
And you knew I could not dance at all,
But you said that I danced like a Fred Astaire;
Then I *was* Fred Astaire,
And we flew, we were great,
We were airborne . . .
na nu ni, na nu ni na . . .
My dear, Goodnight.

We've said all that before.

We've got to sleep, dear.

Got to sleep . . .

Got to . . .

Kuku
Bodily dew
Dubi dubi
Shoo-ah.
Dubi du.

VIII. Nachspiel (in memoriam . . .)

[Mezzo-soprano and baritone hum throughout.]

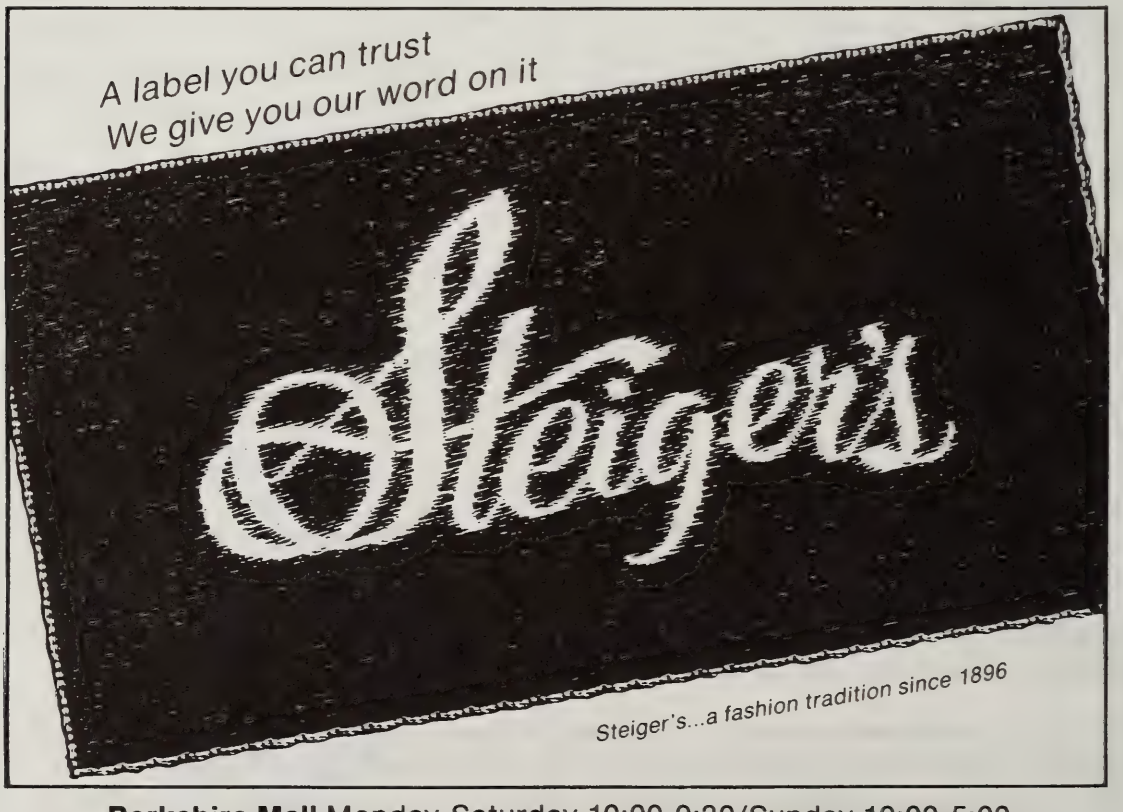
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Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 27, 1827. He began the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance in Vienna on December 8, 1813. The first American performance was given by Ureli Corelli Hill with the New York Philharmonic Society on November 18, 1843. Georg Henschel introduced the Beethoven Seventh into the BSO repertory in February 1882, during the orchestra's first season. The orchestra first played it at Tanglewood under Serge Koussevitzky, on August 13, 1936; Seiji Ozawa led the most recent Tanglewood performance on July 7, 1989. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The first performance of the Seventh Symphony, which took place in Vienna on December 8, 1813 at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory*, which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He



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called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity which was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle* Symphony would cost eighty! Those fees do not in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a pianissimo hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of

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"a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—S.L.



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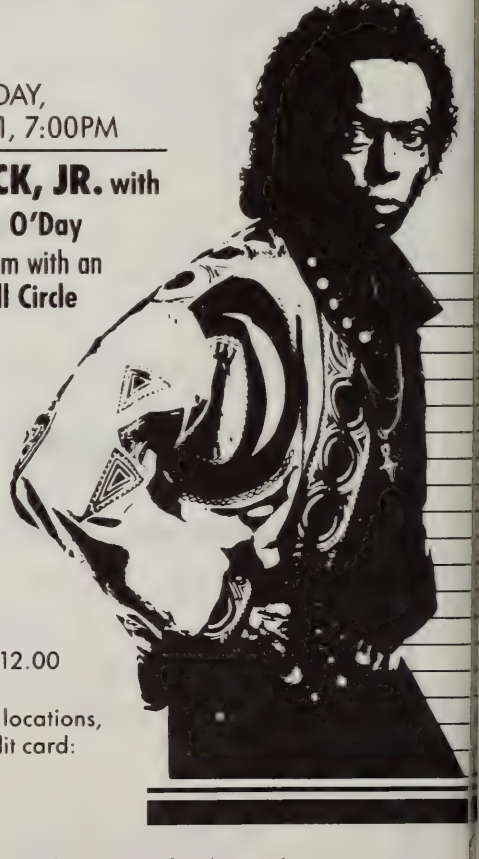


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ARTISTS

Leonard Bernstein



Leonard Bernstein was born in Lawrence, Massachusetts, on August 25, 1918. His pre-college education was at the Garrison and Boston Latin schools. At Harvard University he worked with Walter Piston, Edward Burlingame Hill, and A. Tillman Merritt, among others. By the time he graduated in 1939 he had made an unofficial conducting debut leading his own incidental music to *The Birds*, and he had directed and performed in Marc Blitzstein's *The Cradle Will Rock*. Later, at the Curtis Institute of Music in Philadelphia, he studied piano with Isabella Vengerova, conducting with Fritz Reiner, and composition with Randall Thompson. In 1940 he became a student of Serge Koussevitzky at Tanglewood. He was named assistant conductor of the New York Philharmonic in 1943; that year he won the New York Music Critics' Award for his first symphony, *Jeremiah*, and made his now historic debut substituting for Bruno Walter on just a few hours' notice. In the years following, he served as music director of the New York City Symphony Orchestra from 1945 to 1947 and was head of the conducting faculty at Brandeis University from 1951 to 1956. In 1951, following Serge Koussevitzky's death, Mr. Bernstein took over the orchestral and conducting departments at the Tanglewood Music Center, where he has continued to teach on a regular basis ever since. From 1958 until 1969 Mr. Bernstein was music director of the New York Philharmonic. After his eleven-year tenure he was named the Philharmonic's Laureate Conductor for life. More than half of his more than 400 recordings have been made with that orchestra. From early in his career, Mr. Bernstein has conducted throughout the world: in London and at Prague's International Music Festival in 1946; in Tel Aviv in 1947; on a transcontinental tour of the United States and Israel with Koussevitzky in 1951. In 1953 he became the first American to conduct at La Scala in Milan, leading Cherubini's *Medea* with Maria Callas at short notice. With the New York Philharmonic he led hundreds of concerts in seventy cities throughout thirty-five countries. For an international tour commemorating the United States Bicentennial in 1976 he programmed only American music, performing to sold-out houses wherever he went. His support and promulgation of American composers is a matter of record, particularly in the case of Aaron Copland, whose close friend he has been for decades. As a young pianist he played Copland's Piano Variations so often that he came to think of it as his trademark. As a conductor, he has programmed and recorded, some of them twice, nearly all of Copland's orchestral works. While Mr. Bernstein's conducting repertory encompasses all the major literature, his integral performances and recordings of the symphonies of Beethoven, Brahms, Schumann, and Mahler merit special mention. Mr. Bernstein's own orchestral works include his first symphony, *Jeremiah*, composed in 1944 and inspired by his Jewish heritage; his second symphony, *The Age of Anxiety*, first performed by Koussevitzky and the Boston Symphony with Bernstein as piano soloist in 1949; and his third symphony, *Kaddish*, commissioned by the Boston Symphony Orchestra and the Koussevitzky Foundation, composed in 1963, and dedicated to the memory of John F. Kennedy. Other major compositions include his *Serenade* for violin, strings, and percussion; *Mass: A Theatre Piece for Singers, Players, and Dancers*, commissioned for the opening of the Kennedy Center in Washington, D.C., and first produced there in 1971; *Slava!*, written in honor of Mstislav Rostropovich; *Songfest*, a cycle of songs for singers and orchestra; *Divertimento for Orchestra*, a Boston Symphony Orchestra centennial commission; and *Arias and Barcarolles* and *Jubilee Games*, both completed in 1989. In addition there are his operas *Trouble in Tahiti* and *A Quiet Place*; the ballets *Fancy Free*, *Facsimile*, and *Dybbuk*; the film score for *On the Waterfront* and scores for two theater works on Broadway, *Peter Pan* and *The Lark*; and, for the Broadway musical stage, *On the Town*, *Wonderful Town*, *Candide*, *West Side Story*, and *1600 Pennsylvania Avenue*.

In February 1985, Mr. Bernstein was honored with the Lifetime Achievement Grammy Award by the National Academy of Arts and Sciences. An eleven-time Emmy winner, his "Young People's Concerts" with the New York Philharmonic were televised for fourteen seasons beginning in 1958; prior to that he had become famous from his "Omnibus" programs, the first of which was seen in 1954. His many appearances on PBS's "Great Performances" have included the award-winning, eleven-part series, "Bernstein's Beethoven." More recent telecasts have included one originating from Warsaw on September 1, 1989, marking the invasion of Poland by the Nazis fifty years earlier, and, this past December, two historic "Berlin Celebration Concerts" on both sides of the Berlin Wall. In an unprecedented gesture of cooperation, the

musicians who performed represented orchestras from both East and West Germany and the four allied powers that partitioned Berlin after World War II. As a writer, Mr. Bernstein has had books including *The Joy of Music*, *The Infinite Variety of Music*, and *Findings* translated into nearly a score of languages. Six lectures given at Harvard in 1972-73 when he was Charles Eliot Norton Professor of Poetry were collected into a book entitled *The Unanswered Question*. He is also a devoted teacher. In addition to his work at Tanglewood, he was instrumental in founding the Los Angeles Philharmonic Institute in 1982. In 1986 he was invited to create a training orchestra for the Schleswig-Holstein Music Festival. He is honorary President of the Academy of Santa Cecilia in Rome, another training ground for conductors. In June of this year, Mr. Bernstein and Michael Tilson Thomas inaugurated the new Pacific Music Festival in Sapporo, Japan, a festival modeled in part after Tanglewood and the Tanglewood Music Center.

Mr. Bernstein has been the recipient of scores of honors, and festivals of his music have been produced throughout the world. His seventieth birthday was celebrated at Tanglewood in 1988 with a gala Boston Symphony concert later telecast nationwide. Throughout his life Mr. Bernstein has been concerned with world peace and has frequently voiced his personal aspirations for global harmony. His "Journey for Peace" tour to Athens and Hiroshima with the European Community Youth Orchestra in 1985 commemorated the 40th anniversary of the first atomic bombing. He has been a supporter of Amnesty International since its inception, and in 1987 he established the Felicia Montealegre Fund for its benefit in memory of his late wife, who died in 1978. Mr. Bernstein is the father of three children (Jamie, Alexander, and Nina) and the grandfather of two (Francesca and Evan). In recent years he has made his principal residence in Connecticut. Mr. Bernstein has appeared frequently with the Boston Symphony Orchestra as conductor and pianist since his first Symphony Hall conducting appearance in February 1944. In recent years he has returned regularly to Tanglewood to work with and conduct the Tanglewood Music Center Orchestra, and to conduct the "Serge and Olga Koussevitzky Memorial Concert" with the BSO. This summer, to celebrate the fiftieth anniversary of the Tanglewood Music Center, he will lead the TMC Orchestra on a tour of Europe, marking the first time that orchestra will perform outside of Tanglewood itself.

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Judy Kaye



Judy Kaye started out on the west coast, where her earliest work was in musical theater. She toured extensively in shows like *Grease* and *Jesus Christ Superstar* and, when in Los Angeles, was also active in television, guest-starring in a variety of shows and appearing as a regular on "Mr. Deeds Goes to Town." She starred in *On the Twentieth Century* opposite John Collum on Broadway and on the road with Rock Hudson. In 1988 she won a Tony Award for her performance as Carlotta in *Phantom of the Opera*. Ms. Kaye's appearances in opera have included Bernstein's *Trouble in Tahiti* with Anchorage Opera, *Kismet* in Toronto with Canadian Opera (later recording that show with English National Opera), *The Merry Widow* with Oregon Opera, and roles with the opera companies of Miami, Cleveland, and Michigan. She made her debut with Santa Fe Opera as Eurydice in *Orpheus in the Underworld* and returned there this summer as Musetta in *La bohème*. Ms. Kaye has recently concertized with the Pittsburgh Symphony, starred in Jerome Kern's *Cat and the Fiddle*, sung at Avery Fisher Hall and Alice Tully Hall, and made several recordings, among them Leonard Bernstein's *Arias and Barcarolles* for Koch International. In May she performed that work with the London Symphony Orchestra under Michael Tilson Thomas; she sings it on the occasion of her Boston Symphony debut this week at Tanglewood, and again with the New York Philharmonic in December. Ms. Kaye's recent recordings include the Wright/Forrest shows *Magdalena* and *Kismet*, an album of rarely heard theater pieces entitled "Where, Oh Where," "What About Love?" for England's That's Entertainment Records, "An Evening with Sondheim and Friends" for RCA, "The Secret Garden" with Barbara Cook and John Collum, and a new album of Gershwin songs for Koch International.

Kurt Ollmann



Baritone Kurt Ollmann has established a wide-ranging career on the concert stage and in opera, with a repertoire ranging from Monteverdi to Kurt Weill and Stravinsky. During the summer of 1987 he sang the title role in Peter Sellars' controversial production of *Don Giovanni* at the PepsiCo Summerfare festival in Purchase, New York. During the 1989-90 season Mr. Ollmann has recorded the role of Harry Easter in Kurt Weill's *Street Scene* with John Mauceri and Scottish Opera, his first project for the Decca label. He also appeared as Maximilian in Bernstein's *Candide* with the London Symphony Orchestra under the composer's direction, which was recorded for release on Deutsche Grammophon. Operatic engagements have included his Rome Opera debut as Harlequin in Francesca Zambello's production of *Ariadne auf Naxos*. In the United States he appeared as Ben in Stephen Wadsworth's production of Menotti's *The Telephone* for Skylight Opera Theatre, as Falke in *Die Fledermaus* for Madison Opera, and as the Count in Mozart's *Le nozze di Figaro* in a return engagement with Opera Theater of St. Louis. He participated in the world premiere of Bright Sheng's orchestration of Leonard Bernstein's *Arias and Barcarolles* with the New York Chamber Symphony at the 92nd Street Y, Gerard Schwarz conducting, and sang the Brahms *German Requiem* with the Richmond Symphony conducted by George Manahan. He also gave recitals, at the Théâtre du Châtelet in Paris and in his native Milwaukee. In past seasons, Mr. Ollmann has made his Seattle Opera debut as Mercutio in *Roméo et Juliette* and his Brussels debut as Tchelkalov in *Boris Godunov*. He was baritone soloist in New York City Ballet performances of Jerome Robbins' new "Charles Ives Piece" in Saratoga, and he was featured in the gala Boston Symphony concert at Tanglewood, later televised nationwide, celebrating Leonard Bernstein's seventieth birthday in 1988. During the 1985-86 season he appeared as Pelléas opposite Frederica von Stade in *Pelléas et Mélisande* at La Scala under the direction of Claudio Abbado, made his Vienna State Opera debut in Leonard Bernstein's *A Quiet Place*, and first appeared with Santa Fe Opera, as Papageno in *The Magic Flute*. Mr. Ollmann has recorded the complete songs of Jacques Leguerney for Harmonia Mundi France, Roussel songs for Pathé-Marconi, and the role of Riff in the best-selling Deutsche Grammophon recording of *West Side Story* under the composer's direction. He was seen in the PBS documentary about the making of the latter recording. Continuing his association with Leonard Bernstein, he recently recorded Adam in Haydn's *Creation* for Deutsche Grammophon under the composer's direction.

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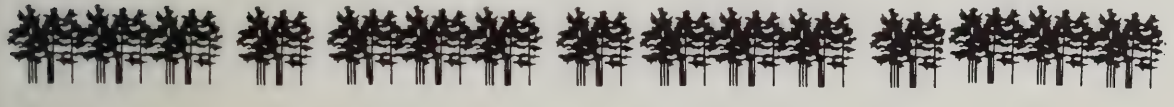
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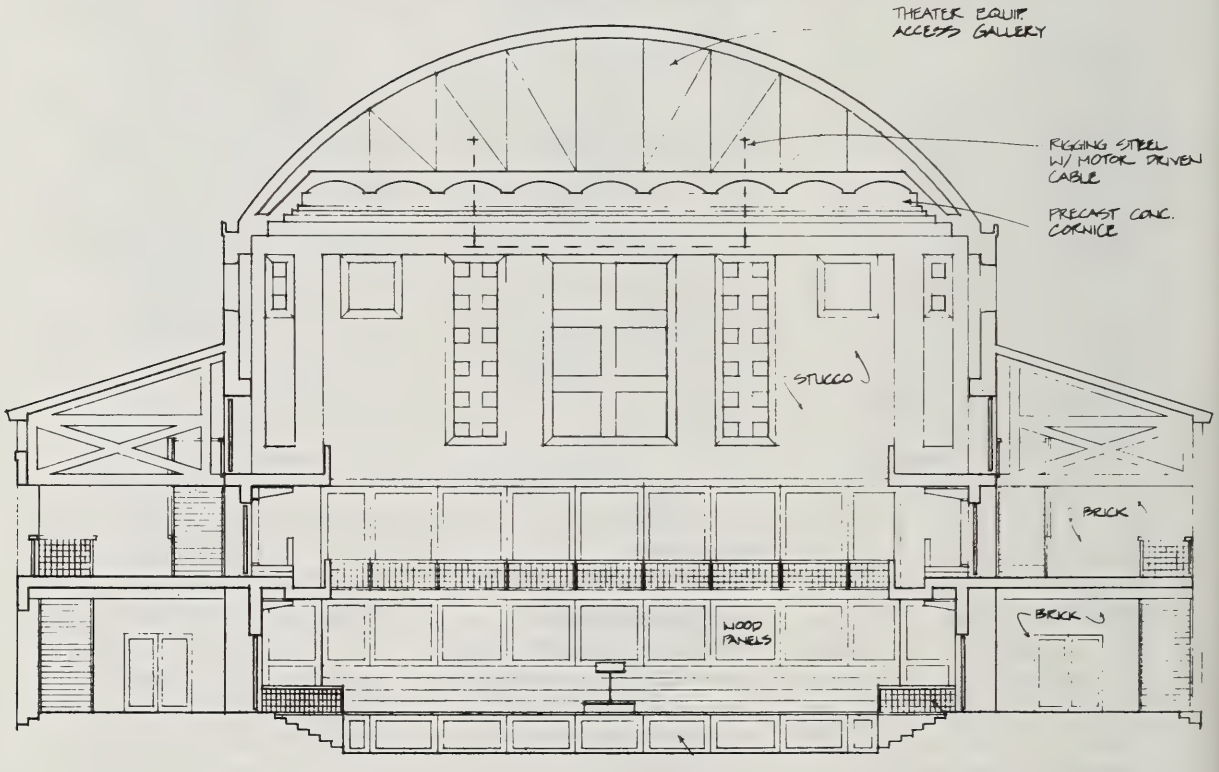
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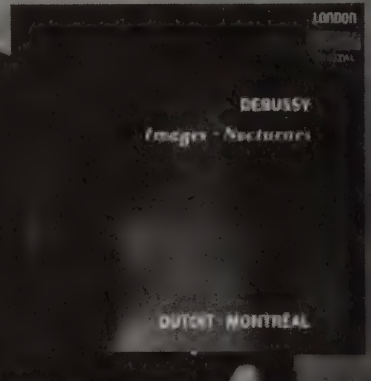
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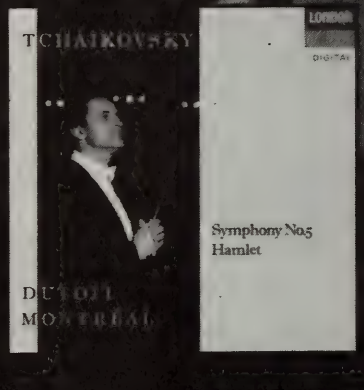
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Gene Abel
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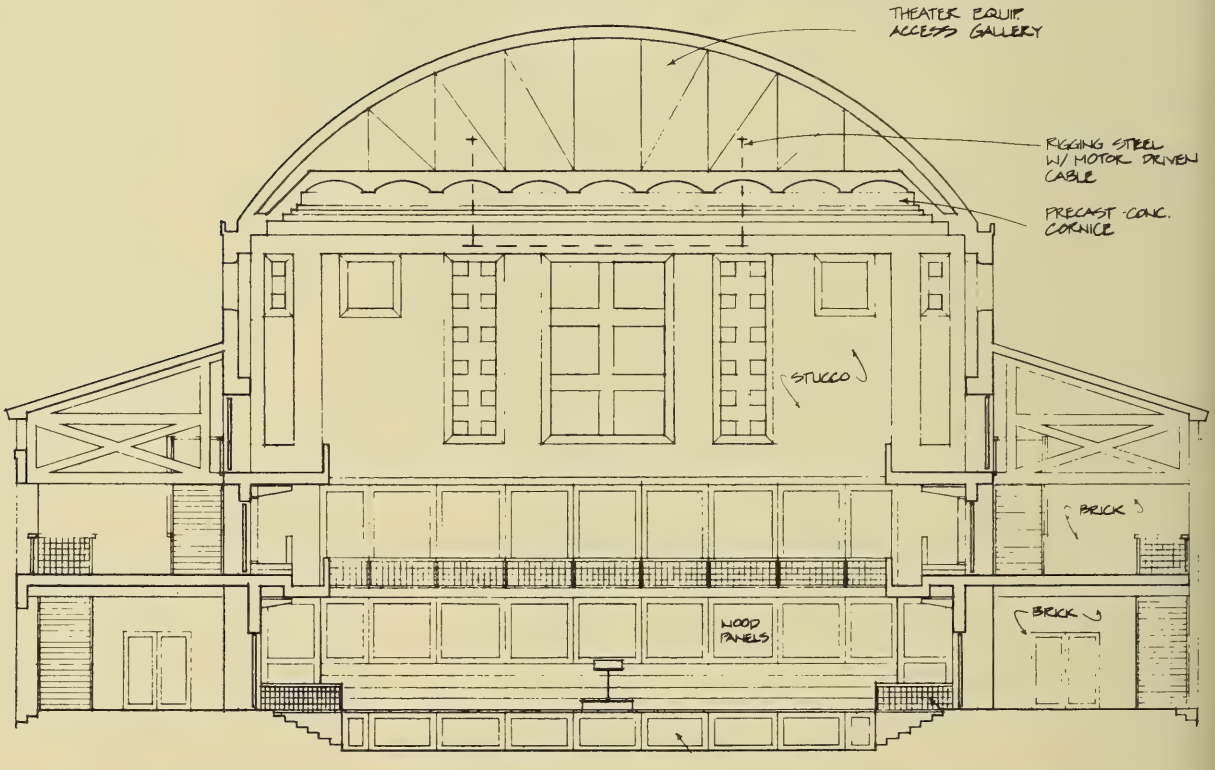
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Dr. and Mrs. Norman Atkin
Mr. and Mrs. Haskell Gordon
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1990
Tanglewood
ON Parade
TUESDAY
AUGUST 21
TO BENEFIT
Tanglewood Music Center

Some of the greatest works in musical history were left unfinished.

This shouldn't be one of them.



Donate a room for $60,000–500,000. Become a Founder for $10,000, $25,000, or $50,000. Or endow a seat for $2,500. Call the Tanglewood Development Office at 413-637-1600, ext. 141. And help bring the new Concert Hall to a rousing finish.

Support the new Tanglewood Concert Hall.

Tanglewood on Parade

Tuesday, August 21, 1990

For the benefit of the Tanglewood Music Center

Tanglewood Music Center

2:00	Gates Open
2:15	Boston University Tanglewood Institute: Brass Fanfares at Main Gate Drive (Rear of Shed in case of rain)
2:30	Tanglewood Music Center Fellowship Chamber Music (Theatre-Concert Hall)
2:30	Boston University Tanglewood Institute Chamber Music Concert (Chamber Music Hall)
3:00	Boston University Tanglewood Institute Young Artists Chorus and Orchestra (Koussevitzky Music Shed)
4:00	Tanglewood Music Center Fellowship Vocal Concert (Chamber Music Hall)
5:15	Alpine Horn Demonstration (Lawn near Chamber Music Hall; Shed if rain)
5:45	Balloon Ascension (Lawn near Box Lot, weather permitting)
6:00	Tanglewood Music Center Fellowship Wind Music (Main House porch; Chamber Music Hall in case of rain)
7:00	Berkshire Highlanders (Lion Gate; rear of Shed in case of rain)
8:00	Fanfares (Koussevitzky Music Shed)
8:30	Gala Concert (Shed)

Hot air balloon courtesy of Mr. and Mrs. Charles Joseph of Lebanon, New Jersey
Alpine horns courtesy of BSO horn player Daniel Katzen
Scottish folk music courtesy of the Berkshire Highlanders
Fireworks over the Stockbridge Bowl following the Gala Concert

A Message from Seiji Ozawa

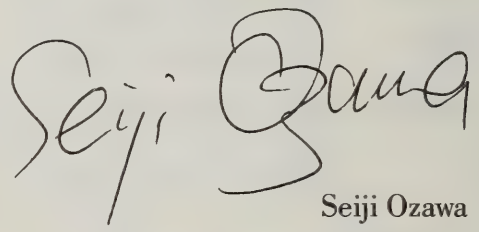
As we celebrate the 50th Anniversary of the founding of the Tanglewood Music Center, I am marking the 30th anniversary of my own arrival at Tanglewood as a Conducting Fellow in 1960. For me and for thousands of other musicians, the weeks at Tanglewood literally changed our lives, by giving us new ways of understanding music and our own commitment to serving that music.

I am very happy that hundreds of alumni of the Music Center have returned for our very first alumni reunion. People have come from all around the world to be here for this special moment. Tanglewood welcomes you back to recall your wonderful days here and to join us in preparing for the future of this great teaching program.

We are at the successful conclusion of the 50th Anniversary Campaign, having exceeded the goal of $12.5 million. As a result, the Music Center's endowment has grown from about $2 million in 1985 to over $10 million. The Campaign has also met its goal of raising half the funds necessary to build a new Concert Hall on the Highwood side of Tanglewood.

The proceeds from every ticket sold to this concert help us to offer tuition-free fellowships to the young musicians studying here. Thank you for your interest in the Tanglewood Music Center and your support of the next generation of musicians.

Tomorrow, Leonard Bernstein, who was in the charter class of 1940, will lead our TMC Orchestra on a European tour to celebrate the culmination of this 50th Anniversary Season. It will be the first time the orchestra has performed outside of Tanglewood, and we are very proud to have the opportunity to share their remarkable achievements with an international audience. Bravo, Tanglewood Music Center 1940-1990!



Seiji Ozawa



Seiji Ozawa on his first day at Tanglewood in 1960, with BSO Music Director Charles Munch (right) and TMC faculty conductor Eleazar de Carvalho

Tanglewood Music Center 1990: Celebrating a 50th Anniversary

Tanglewood is much more than a pleasant, outdoor, summer concert hall; it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Tanglewood Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world. Now in its sixth year under Artistic Director Leon Fleisher, the Tanglewood Music Center is celebrating its first half-century of musical excellence this summer.

Today there are three principal programs at the Tanglewood Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with twelve separate programs for performers and composers.

The Tanglewood idea—both in its visionary quality and its down-to-earth commitment—has been unusually fruitful. More than twenty percent of the players in the major American orchestras are former Tanglewood Fellows. And many of the Fellowship conductors have gone on to become music directors of their own orchestras, among them the Boston Symphony Orchestra's Music Director Seiji Ozawa, who frequently leads the first TMC Orchestra concert of the season. Tanglewood Vocal Fellows are now distinguished recitalists and welcome members of leading opera companies. One of the legacies they have carried with them—one that goes back to Koussevitzky himself—is a commitment to new music. Composers who have been Tanglewood Fellows have won Pulitzer Prizes and almost every other kind of award; they have enriched our musical life with imaginative, powerful, and moving new compositions. Recent years of the Tanglewood Music Center have seen the return, as composer-in-residence, of



Serge Koussevitzky

creative artists who had been there earlier as Fellows in Composition.

The fortunate group chosen to be Tanglewood Fellows assembles for the first time in early July. At the Opening Exercises they learn (some of them for the first time) of Koussevitzky's legacy, of the vision and passion that created this remarkable place. Within a week, they themselves are adding to its history with their own performances. Music lovers gather from all over to hear these annual miracles: the creation of a remarkable orchestra from a collection of musicians who did not even know one another a few days earlier; the establishment of fine chamber combinations of young musicians who begin a lifelong love affair with a great work; the first encounter of a young singer with a great song; and early works by gifted young composers.

As the summer goes on, performances become more frequent. Besides several chamber recitals and a vocal recital each week, nearly every week brings a concert of the Tanglewood Music Center Orchestra, the first half conducted by some of the Fellows, the second half typically given over to a senior conductor, frequently that week's guest conductor with the Boston Symphony. The many concerts span the repertory, including much-loved works and unfamiliar compositions. One week each summer is devoted entirely to recent works—including world premieres—as part of Tanglewood's annual Festival of Contemporary Music. Then, at the end of August, the musicians go their separate ways. Players and listeners alike feel a poignancy at the end of the season's final Tanglewood concert, knowing that this particular collection of talented young musicians will never be heard together again. But they have left in the memory a rich harvest of beauty.

The 1990 session brings a special difference, however, a once-in-a-lifetime opportunity for many of this year's TMC Fellows: as part of the Music Center's fiftieth-anniversary celebrations, Leonard Bernstein—a guiding spirit whose continuing presence evokes memories of the early years under Koussevitzky—will lead the Tanglewood Music Center Orchestra, as well as a group of TMC vocalists, composers, and conductors, on a tour to Europe in late August and early September, to include both orchestral and chamber performances, and marking the first time the TMC Orchestra will be heard anywhere other than Tanglewood. Since Koussevitzky's time, the TMC has prospered and grown under the inspired leadership of Charles Munch, Erich Leinsdorf, Aaron Copland, Gunther Schuller, and, today, Seiji Ozawa and Leon Fleisher. Within the next few years, a new Concert Hall will be constructed at Tanglewood, to serve as a new home for many of the TMC's activities. While preserving and honoring its past, the Tanglewood Music Center simultaneously looks forward to another fifty years of excellence.

Gala Concert

Tanglewood Music Center

TANGLEWOOD ON PARADE

Tuesday, August 21, at 8:30

For the benefit of the Tanglewood Music Center

BOSTON SYMPHONY ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA

SEIJI OZAWA, ANDRÉ PREVIN, and JOHN WILLIAMS, conductors
CHRISTOPHER O'RILEY, piano
ADOLPH HERSETH, trumpet

GERSHWIN — *An American in Paris*

GERSHWIN — *Rhapsody in Blue*

CHRISTOPHER O'RILEY, piano
BOSTON SYMPHONY ORCHESTRA,
JOHN WILLIAMS, conductor

INTERMISSION

HUMMEL — Trumpet Concerto in E

Allegro con spirito
Andante
Rondò

ADOLPH HERSETH, trumpet
TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA, conductor

RAVEL — *La Valse*, Choreographic poem

TANGLEWOOD MUSIC CENTER ORCHESTRA,
ANDRÉ PREVIN, conductor

TCHAIKOVSKY — Ceremonial Overture, *1812*

BOSTON SYMPHONY ORCHESTRA and
TANGLEWOOD MUSIC CENTER ORCHESTRA,
SEIJI OZAWA, conductor

Baldwin piano

The Tanglewood Music Center is funded in part by a generous grant from the National Endowment for the Arts.

Notes

The overwhelming success of *Rhapsody in Blue* in 1924 convinced **George Gershwin** (1898-1937) to pursue explorations of that ground where classical, jazz, and popular traditions meet. *An American in Paris* found its first inspiration in a short visit that Gershwin made to Paris in 1926. He walked all over the city, soaking up the atmosphere and inventing the title of the work and its opening theme. He even bought some authentic Parisian taxi horns in an auto parts store. But soon he found himself stuck, and the work was put aside while he composed several musicals. In March 1928 George and his brother Ira returned to Paris, where George spent a great deal of time listening to recent European music and making the acquaintance of Berg and Weill, Ravel, Poulenc, Prokofiev, and others. He purchased the complete works of Debussy and studied them carefully. In fact, while the work was still in progress, he told a journalist that it would be "the most modern music I've yet attempted . . . in the manner of Debussy and the Six, though the themes are all original." Walter Damrosch introduced the work with the New York Philharmonic at Carnegie Hall on December 13, 1928. The best guide to the score remains Gershwin's own comments to an interviewer in 1928; on that occasion, he commented that his purpose was "to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere."

A perpetual debate of the 1920s revolved around the question of whether jazz was good music—or even music at all! The man most responsible for making jazz respectable to white audiences was Paul Whiteman, who was not so much a dedicated jazzman himself as a musician who wanted to use whatever was new in the world of popular music. His encouragement of "symphonic jazz" produced the first concert success by George Gershwin, *Rhapsody in Blue*.

Whiteman planned a concert for New York's Aeolian Hall to celebrate the *rapprochement* between symphonic music and jazz. Gershwin had vaguely agreed to



Seiji Ozawa works with the Tanglewood Music Center Orchestra

compose something for the concert, but he forgot about it until reading a newspaper announcement on January 4, 1924, that said, "George Gershwin is at work on a jazz concerto." At the time Gershwin was busily putting the finishing touches on a Broadway show due to open on January 21. *Rhapsody in Blue* took shape in his mind as he was traveling to Boston for the show's out-of-town tryout. He began the manuscript on January 7 and finished it about the 25th; for the original performance, Whiteman's orchestrator, Ferde Grofé, prepared the arrangement for Whiteman's ensemble. A couple of changes were made in rehearsal. The famous opening clarinet glissando was not the idea of either Gershwin or Grofé; it was suggested by Whiteman's clarinetist Ross Gorman, who took the simple scale passage the composer had written and played it in rehearsal as a rising "wail," which Gershwin liked and retained. Gershwin's work came late on an overlong program, but Gorman's clarinet "wail" electrified the tired audience; the response at the end was rapturous. *Rhapsody in Blue* has remained the most frequently performed of comparable contemporary scores, despite persistent criticisms of its loose structure. When Irving Kolodin asked Gershwin a decade later whether he didn't think he could improve it, he replied, "I don't know; people seemed to like it the way it was, so I left it that way."

Johann Nepomuk Hummel (1778-1837) was regarded in his lifetime as one of the greatest pianists and composers in Europe, though the Trumpet Concerto is practically his only work heard today. He was a child prodigy who began to study with Mozart at eight and, as was normal in that time, lived as a member of the Mozart family. In 1792 he became acquainted with Haydn in England; later in Vienna in 1793 he studied with Albrechtsberger and Salieri, with both of whom Beethoven also studied. He was regarded as a rival to Beethoven, at least among piano virtuosos, but the two maintained a long, if sometimes difficult, friendship. In 1804 he signed a contract to serve as "concert master" to Prince Nikolaus Esterházy; this put him in the unenviable position of being successor to the immensely popular Haydn. In another regard, too, Hummel was successor to Haydn: he composed the second most famous trumpet concerto written for Anton Weidinger's keyed trumpet, completing the work in December 1803 and directing its performance the following New Year's Day before the Esterházy court. While his Trumpet Concerto may not be as symphonic in its construction as Haydn's, it shows off the possibilities of the new instrument in both tuneful and virtuosic ways.

Maurice Ravel (1875-1937) found it difficult to return to normal work after the ravages of the First World War. Quite aside from the long interruption in his compositional activity and the loss of many friends, he was suffering from a recurring insomnia that plagued him for the rest of his life and played a considerable role in the dramatic reduction of new works. But as early as 1907 he had sketched a symphonic poem that was intended to be a musical depiction of Vienna; naturally it was a foregone conclusion to cast the work as a grand orchestral waltz. Ravel knew Vienna only through the composers, going back to Schubert and continuing with the Strauss family and many others, who had added a special Viennese lilt to the waltz. A commission from Serge Diaghilev induced him to finish the work with the title *La Valse, Poème choréographique*; it was intended for production by the Ballets Russes, though in the end the production did not take place. After a hazy beginning, *La Valse* grows in a long crescendo, interrupted and started again, finally carried to an energetic and irresistible climax whose violence hints at far more than a social dance. The work has captivating rhythms in full measure, but

the music rises to an expressionistic level of violence, hinting at the concealed rot of European society before the War. Whether consciously or not, Ravel's brilliantly orchestrated score captures the glitter and the violence of a society that, even as he was composing, had passed away.

In 1880, **Pyotr Ilyich Tchaikovsky** (1840-93) promised Nikolai Rubinstein that he would compose an occasional piece to celebrate the Silver Jubilee of Tsar Alexander II, the "Tsar-Liberator," who had ascended the throne in 1855 and six years later issued the Edict of Emancipation that freed the serfs, who comprised one-third of the population of Russia. During the summer and early fall of 1880 Tchaikovsky worked on the celebratory piece along with another work, composed purely for his own musical satisfaction. The latter was his Serenade for Strings, Opus 48. The former was a single-movement orchestral work that he labeled an overture with the formal title *The Year 1812*; it was first performed in Moscow on August 20, 1882. The central event of the year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he achieved his goal. The quotation of familiar tunes (familiar, at least, to his Russian audience) guaranteed a patriotic response: the hymn "*God Preserve the Tsar*," the appearance of *La Marseillaise* gradually overwhelmed by the "Russian" music, and the concluding Imperial anthem, reinforced by bells and cannon, have made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

Artists

Seiji Ozawa (TMC '60) is Music Director of the Boston Symphony Orchestra.

Conductor/composer/pianist André Previn is a visiting teacher at the Tanglewood Music Center this summer.

John Williams is Conductor of the Boston Pops Orchestra.

The prizewinning American pianist Christopher O'Riley (TMC '76-'78) is acclaimed for his appearances with orchestra, in chamber music, and in recital on both sides of the Atlantic.

Adolph Herseth (TMC '46-'47) has been principal trumpet of the Chicago Symphony Orchestra since 1948.

Tanglewood Music Center 1990 Fellowship Program

Violins

Jennifer Carsillo, Menlo Park, CA
Northern California Fund Fellowship

Susanne Ebner, Hamburg, West Germany
Mr. and Mrs. David B. Arnold, Jr., Fellowship

Mahoko Eguchi, Yokohama, Japan
Rita Meyer Fellowship

Steven Frucht, New York, NY
Dr. John H. Knowles Memorial Fellowship

Janice Graham, Middlesex, England
English-Speaking Union Fellowship

Yayoi Hasegawa, Tokyo, Japan
Boston Symphony Orchestra Fellowship

Adrianna Hulscher, Seattle, WA
William Kroll Memorial Fellowship

Ying Jiang, Shanghai, China
Berkshire Life Insurance Company Fellowship

Yoshiko Kawamoto, Chiba, Japan
Stephen and Persis Morris Fellowship

Min-Young Kim, East Patchogue, NY
Edward John Noble Foundation Fellowship

Melissa Kleinbart, New York, NY
Charles E. Culpeper Foundation Fellowship

Jin-Kyung Lee, Buenos Aires, Argentina
Edward S. Brackett, Jr. Fellowship

Ellen Pendleton, Winter Park, FL
Mr. and Mrs. Karl K. Lipsky and Mr. and Mrs. Seth A. Lipsky Fellowship

Movses Pogossian, Yerevan, U.S.S.R.
H. Eugene and Ruth B. Jones Fellowship

Wendy Putnam, Houston, TX
Mr. and Mrs. William C. Rousseau Fellowship

Wen Qian, Beijing, China
Karl Burack Memorial Fellowship

Sarah Roth, Chelmsford, MA
Theodore Edson Parker Foundation Fellowship

Seiko Sato, Osaka, Japan
Boston Symphony Orchestra Fellowship

Andrea Schultz, Ossining, NY
Carolyn and George Rowland Fellowship in honor of Eleanor Panasevich

Timothy Schwarz, Abington, PA
Stokes Fellowship

Gabrielle Shek, San Francisco, CA
Luke B. Hancock Foundation Fellowship

Ann Shiau, Boston, MA
Harry and Marion Dubbs Fellowship/ Brookline Youth Concerts Awards Committee Fellowship

Keiko Shibota, Sendai, Japan
Boston Symphony Orchestra Fellowship

Francine Trester, Great Neck, NY
Dr. Boris A. Jackson Memorial Fellowship

Josefina Vergara, Vina del Mar, Chile
Helene R. and Norman Cahners Fellowship

Jessica Wakefield, Minneapolis, MN
Harry and Mildred Remis Fellowship

Rui-Tong Wang, Beijing, China
Starr Foundation Fellowship

Yu Yuan, Shanghai, China
JoAnne and Charles Dickinson Fellowship

Liana Zaretsky, Boston, MA
Gerald Gelbloom Memorial Fellowship

Violas

Joan DerHovsepian, Milwaukee, WI
William Randolph Hearst Fellowship

Jenny Douglass, Boston, MA
Mr. and Mrs. Allen Z. Kluchman Fellowship

Ralph Farris, Boston, MA
Tappan Dixey Brooks Fellowship

Tatjana Mead, Bountiful, UT
Lucy Lowell Fellowship

Ayako Nitta, Chiba, Japan
Boston Symphony Orchestra Fellowship

Daniel Panner, Rochester, NY
Lia and William Poorvu Fellowship

David Quiggle, Los Angeles, CA
Bessie Pappas Fellowship

Jennifer Stahl, Spring Valley, NY
Merrill Lynch Fellowship

Stefanie Taylor, Clarendon, VT
James A. Macdonald Foundation Fellowship

Judith Ablon Vann, Omaha, NE
Country Curtains Fellowship

Terri Van Valkinburgh, Spokane, WA
Boston Symphony Orchestra Fellowship

Stephen Werczynski, Lansdale, PA
Leonard Bernstein Fellowship

Cellos

Gianna Abondolo, Sherman Oaks, CA
William F. and Juliana W. Thompson Fellowship

Darrett Adkins, Tacoma, WA
Harry Stedman Fellowship

Amy Controulis, Morristown, NJ
Frelinghuysen Foundation Fellowship

Alexander Ezerman, Williston, VT
Juliet Esselborn Geier Memorial Fellowship

Charles Jacot, Honolulu, HI
Morris A. Schapiro Fellowship

Laura Koehl, San Francisco, CA
Naomi and Philip Kruvant Fellowship

Karen Krummel, South Bend, IN
Clowes Fund Fellowship

Achim Melzer, Stuttgart, West Germany
Dr. Marshall N. Fulton Memorial Fellowship
Hilary Metzger, New York, NY
Surdna Foundation Fellowship
Eileen Moon, Los Altos, CA
Jane W. Bancroft Fellowship
Margaret Parkins, East Setauket, NY
Darling Family Fellowship
Brent Samuel, Claremont, CA
Charles and Sara Goldberg Charitable Trust Fellowship

Basses
Kilian Forster, Munich, West Germany
Leonard Bernstein Fellowship
Jonathan Imsande, Greenville, NC
Albert L. and Elizabeth P. Nickerson Fellowship
Jean Posekany, Salem, OR
Claudette Sorel/Mu Phi Epsilon Fellowship
Dianna Richardson, Cleveland Heights, OH
Boston Symphony Orchestra Fellowship
Stephen Schermer, Kirkland, WA
Koussevitzky Music Foundation Fellowship
Walter Schick, Harrington, NJ
Geraldine R. Dodge Foundation Fellowship
Paul Sharpe, Anchorage, AK
Arthur Fiedler/Leo Wasserman Fellowship

Flutes
Jane Garvin, Malden, MA
BayBanks Fellowship
Dita Krenberga, Riga, Latvia, USSR
Frederic and Juliette Brandi Fellowship
Daniel Pailthorpe, London, England
Leonard Bernstein Fellowship
John Thorne, New York, NY
Betty O. and Richard S. Burdick Fellowship
Lisa Wienhold, Anchorage, AK
Miriam Ann Kenner Memorial Fellowship/ Idah L. Salzman Fellowship

Oboes
Washington Barella, San Paulo, Brazil
Omar Del Carlo Tanglewood Fellowship
Gustav Highstein, New Rochelle, NY
Fernand Gillet Memorial Fellowship
Philip Koch, LeMars, IA
Ruth and Gilbert Cohen Fellowship
Thomas Nugent, San Francisco, CA
Ann and Gordon Getty Foundation Fellowship
Paul Opie, Hereford, England
Augustus Thorndike Fellowship

Clarinets
Daniel Gilbert, New York, NY
General Host Fellowship
Gary Ginstling, New York, NY
Miriam and Sidney Stoneman Fellowship
Marianne Gythfeldt, Morristown, NJ
Sigma Alpha Iota Fellowship
Jerome Simas, Carmichael, CA
Red Lion Inn Fellowship
Jo-Ann Sternberg, New York, NY
Hannah and Raymond Schneider Fellowship

Bassoons
John Clouser, Memphis, TN
Robert G. McClellan, Jr. and IBM Matching Grant Fellowship
Susan Heineman, Philadelphia, PA
Mr. and Mrs. Robert E. Remis Fellowship
Kristen Marks, Sepulveda, CA
Anonymous Fellowship
Daniel Matsukawa, Santa Fe, Argentina
Boston Symphony Orchestra Fellowship
Kristin Wolfe, East Holden, ME
Marion Callanan Memorial Fellowship

Horns
Lisa Aplikowski, St. Paul, MN
Ruth and Alan Sagner Fellowship
Nancy Billmann, Sheboygan Falls, WI
C.D. Jackson Fellowship
David Denniston, Ridgewood, NJ
Geraldine R. Dodge Foundation Fellowship
Jennifer Dugle, Macomb, IL
Frieda and Samuel Strassler Fellowship
Jennifer Scriggins, Greenbelt, MD
RJR Nabisco Fellowship
Jill Wilson, Huntsville, TX
Boston Symphony Orchestra Fellowship

Trumpets
Wayne duMaine, St. Louis, MO
Wynton Marsalis Fellowship
Clark Irwin, Dryden, MI
Armando A. Ghitalla Fellowship
Rodney Mack, New Orleans, LA
Empire Brass Fellowship
Paul Merkelo, Urbana, IL
André Côme Memorial Fellowship
Matthew Sonneborn, Madison, WI
Caroline Grosvenor Congdon Memorial Fellowship

Trombones

Scott Cochran, Dalton, GA
Robert and Sally King Fellowship

Brian Diehl, Lisbon Falls, ME
Judy Gardiner Fellowship

Jon Etterbeek, Sacramento, CA
J.P. and Mary Barger Fellowship

Douglas Wright, Hopewell, VA
Boston Symphony Orchestra Fellowship

Tuba

Anthony Kniffen, Kirkwood, MO
Anna Gray Sweeney Noe Fellowship

Percussion

Riely Francis, Houston, TX
Mrs. Harris Fahnestock Fellowship

Timothy Genis, San Carlos, CA
Frederick W. Richmond Foundation Fellowship

J. Scott Jackson, Glendora, CA
Esther Engel Salzman Fellowship

Gabriela Jimenez, Mexico City, Mexico
Donald Bellamy Sinclair Memorial Fellowship

John Piskora, Belmar, NJ
General Electric Plastics Fellowship

Eric Schweikert, Fort Wayne, IN
Susan Kaplan/Ami Trauber Fellowship

Harps

Licia Jaskunas, Indianapolis, IN
Kathleen Hall Banks Fellowship

Emily Laurance, Ann Arbor, MI
John and Susanne Grandin Fellowship

Keyboard

Joel Fan, New York, NY
R. Amory Thorndike Fellowship

Brian Ganz, Baltimore, MD
Astral Foundation Fellowship

Olga Gross, Montreal, Quebec, Canada
Mr. and Mrs. Vincent J. Lesunaitis Fellowship

Noriko Hayashi, Hiroshima, Japan
Felicia Montealegre Bernstein Fellowship

Kwang-Wu Kim, Baltimore, MD
Mrs. Peter I.B. Lavan Fellowship

Predrag Muzijevic, Sarajevo, Yugoslavia
Paul Jacobs Memorial Fellowship

Reiko Uchida, Torrance, CA
Marie Gillet Fellowship/
William J. Rubush Memorial Fellowship

Tomoko Yazawa, Tokyo, Japan
Julius Katchen Fellowship

Conductors

Stefan Asbury, Oxford, England
Leonard Bernstein Fellowship

Stefan Anton Reck, Sinzheim, West Germany
Seiji Ozawa Fellowship

Composers

Philip Cashian, London, England
Benjamin Britten Memorial Fellowship

David Dzubay, Seattle, WA
Koussevitzky Music Foundation Fellowship in memory of Margaret Grant

Osvaldo Golijov, Argentina
Lola and Edwin Jaffe Fellowship

Bradley Lubman, Kings Park, NY
Otto Eckstein Family Fellowship

Benedict Mason, London, England
Boston Symphony Orchestra Fellowship

David Soley, Palo Alto, CA
Nat Cole Memorial Fellowship

Carolyn Yarnell, Austin, TX
Reader's Digest Fellowship

Robert Zuidam, Amsterdam, Holland
Leonard Bernstein Fellowship

Chamber Ensemble Residency

Fidelio Quartet

Steven Miller, New York, NY
Edward John Noble Foundation Fellowship

Helene Pohl, Ithaca, NY
Tanglewood Fans Fellowship

Gregory Sauer, Davenport, IA
Leo L. Beranek Fellowship

Caroline Wolff, New York, NY
Ruth S. Morse Fellowship

Guild Trio

Janet Orenstein, Philadelphia, PA
Philip and Bernice Krupp Fellowship

Patricia Tao, Miami, FL
Peggy Rockefeller Fellowship

Brooks Whitehouse, Boston, MA
Bradley Fellowship

Voice

Christine Abraham, New York, NY
Stanley Chapple Fellowship

Drew Abbott, Cincinnati, OH
Francis and Caryn Powers Fellowship

Suzanne Balaes, Massapequa, NY
Mildred A. Leinbach Fellowship

Mary Bozzuti, Wilton, CT
Daphne Brooks Prout Fellowship

Yu Chen, Wuhan, China
Bernice and Lizbeth Krupp Fellowship
Theresa Cincione, Columbus, OH
David R. and Muriel K. Pokross Fellowship
Richard Clement, Cincinnati, OH
Boston Symphony Orchestra Fellowship
Pamela Dillard, Atlanta, GA
Hodgkinson Fellowship
Kenneth Goodson, Ann Arbor, MI
Ina and Haskell Gordon Fellowship
Paul Kirby, Riverton, IL
Abby and Joe Nathan Fellowship
Christopher Vettel, Oyster Bay, NY
Carole K. Newman Fellowship
Donald Wilkinson, Marblehead, MA
Alfred E. Chase Fellowship

Vocal Coaches
Andrew Adams, Urbana, IL
Baldwin Piano and Organ Company Fellowship
Keith Burton, New York, NY
Wilhelmina Sandwen Fellowship
Frank Corliss, Boston, MA
Ruth and Jerome Sherman Fellowship
Kristin Pankonin, San Francisco, CA
Rosamond Sturgis Brooks Fellowship
Nathalie Steinberg, Paris, France
Florence Gould Foundation Fellowship

Phyllis Curtin Seminar for Singers
Elisa Billey, Pittsburgh, PA
Edward G. Shufro Scholarship
Brigitte Billings, Norwalk, CT
Claire and Millard Pryor Scholarship
Johanne Blank, Shaker Heights, OH
Dorothy and Montgomery Crane Scholarship
Carolyn Brown, Baltimore, MD
Mr. and Mrs. Joseph W. Rosgen Scholarship
Michael Drumheller, Boston, MA
Mary H. Smith Scholarship
Geoffrey Fine, Bethesda, MD
Mr. and Mrs. James S. Deely Scholarship
Carleen Graham, Boston, MA
Tanglewood Programmers and Ushers Scholarship
Katherine Halpenny, Ottawa, Ontario, Canada
David W. Bernstein Memorial Scholarship
Tanya Kantor, Boston, MA
Edward and Joyce Linde Scholarship
Nancy King, North Bay, Ontario, Canada
Mr. and Mrs. Victor P. Levy Scholarship
Allie Laurie, Lakewood, OH
Tisch Foundation Scholarship
Angelique Leydier, Montreal, Quebec, Canada
Dr. and Mrs. Alexander B. Russell Scholarship
Sarah Jane Liberman, Boston, MA
Leah Jansizian Memorial Scholarship
Charlotte Paulsen, Westchester, PA
Elaine and Harvey Rothenberg Scholarship
Risa Polishook, New York, NY
William E. Crofut Family Scholarship
Jami Rogers, Knoxville, TN
Eugene Cook Memorial Scholarship
Stephen Salters, Boston, MA
WCRB 102.5 Scholarship in Honor of the Rev. Theodore Jones
Carmen Santos, Cathedral City, CA
Andrall and Joanne Pearson Scholarship
Christopher Vasquez, Buffalo, NY
Patricia P. Wylde Scholarship
David Williams, Brookline, MA
Stuart Haupt Scholarship

Seminar for Conductors
Anthony Aibel, New York, NY
William and Mary Greve Foundation Scholarship
Flavio Chamis, Sao Paulo, Brazil
Omar Del Carlo Tanglewood Scholarship
Federico Cortese, Rome, Italy
Olivetti Foundation Scholarship
Robert Debbaut, Ann Arbor, MI
Maurice Abravanel Scholarship
Nicolas Dyadyura, Kiev, U.S.S.R.
Herbert and Jeanine Coyne Scholarship
Shuya Okatsu, Tokyo, Japan
Aaron and Abby Schroeder Scholarship
Liu Chang Pei-Yu, Taiwan
Barbara Lee/Raymond Lee Foundation Scholarship
Boris Perrenoud, Neuchatel, Switzerland
Berkshire County Savings Bank Scholarship
Donald Schleicher, Ann Arbor, MI
Mr. and Mrs. Leonard Kandell and Alice Kandell Scholarship
Mark Stringer, Brooklyn, NY
William and Mary Greve Foundation Scholarship
Alexander Titov, Leningrad, U.S.S.R.
Herbert and Jeanine Coyne Scholarship
Pei-Kun Xi, Shanghai, China
Boston Showcase Company Scholarship

Boston Symphony Orchestra 1989-90

Boston Symphony Orchestra

Seiji Ozawa (TMC '60), Music Director

Music Directorship endowed by John Moors Cabot

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair
Tamara Smirnova-Sajfar
Associate Concertmaster
Helen Horner McIntyre chair
Max Hobart
Assistant Concertmaster
Robert L. Beal, and
Enid L. and Bruce A. Beal chair
Lucia Lin
Assistant Concertmaster
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity
Max Winder
Forrest Foster Collier chair
Fredy Ostrovsky (TMC '42)
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity
Gottfried Wilfinger (TMC '48-'49)
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg (TMC '40-'41)
Muriel C. Kasdon and
Marjorie C. Paley chair
Alfred Schneider (TMC '50)
Raymond Sird
Ikuko Mizuno (TMC '66)
Amnon Levy

Second Violins

Marylou Speaker Churchill
(TMC '63-'65)
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen (TMC '58)
Edgar and Shirley Grossman chair
Joseph McGauley (TMC '74-'75)
Leonard Moss
*Harvey Seigel (TMC '48)
*Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz (TMC '72)
*Nancy Bracken
*Jennie Shames (TMC '76)
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang
§Joseph Conte

Violas

Burton Fine (TMC '50)
Charles S. Dana chair
Patricia McCarty (TMC '75)
Anne Stoneman chair, fully funded in perpetuity
Ronald Wilkison
Robert Barnes
Jerome Lipson (TMC '40-'42)
Joseph Pietropaolo
(TMC '54-'55)
Michael Zaretsky TMC '73)
Marc Jeanneret
Betty Benthin
*Mark Ludwig
*Roberto Diaz (TMC '80-'81)
*Rachel Fagerburg (TMC '80)

Cellos

Jules Eskin (TMC '47-'48)
Philip R. Allen chair
Martha Babcock (TMC '72)
Vernon and Marion Alden chair
Sato Knudsen (TMC '76)
Esther S. and Joseph M. Shapiro chair
Joel Moerschel
Sandra and David Bakalar chair
*Robert Ripley (TMC '41-'42)
Luis Leguía
Robert Bradford Newman chair
Carol Procter (TMC '65)
Lillian and Nathan R. Miller chair
Ronald Feldman
*Jerome Patterson (TMC '63)
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Ann S.M. Banks chair
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Peter Hadcock
E-flat Clarinet

Bass Clarinet

Craig Nordstrom
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‡*On sabbatical leave*
§*Substituting, Tanglewood 1990*

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Richard Svoboda
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Richard Plaster

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Richard Sebring (TMC '79)
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Daniel Katzen
Jay Wadenpfuhl
Richard Mackey (TMC '49-'52)
Jonathan Menkis

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Charles Schlueter
Roger Louis Voisin chair
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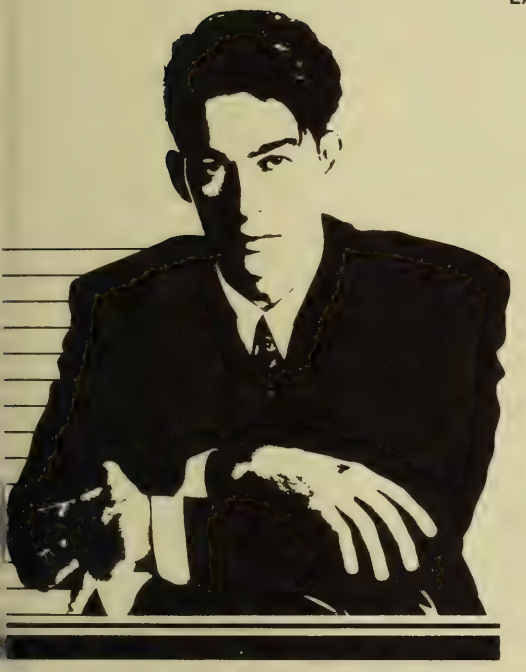
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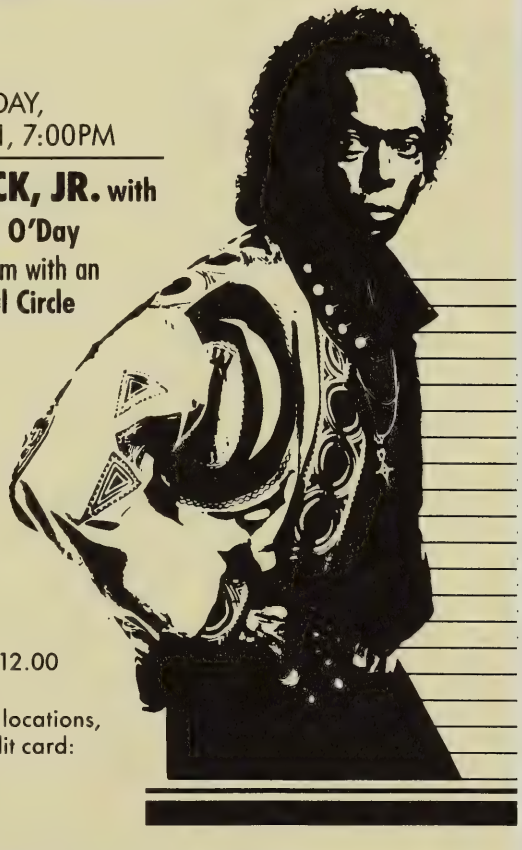


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AUGUST 31, 8:00PM

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with a 31-piece all-star jazz orchestra
CHARLES MINGUS' 'EPITAPH'

SATURDAY,
SEPTEMBER 1, 7:00PM

HARRY CONNICK, JR. with
special guest Anita O'Day
Grounds open at 4:00pm with an
appearance by Full Circle



SUNDAY,
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MILES DAVIS
Grounds open at 4:00pm with an
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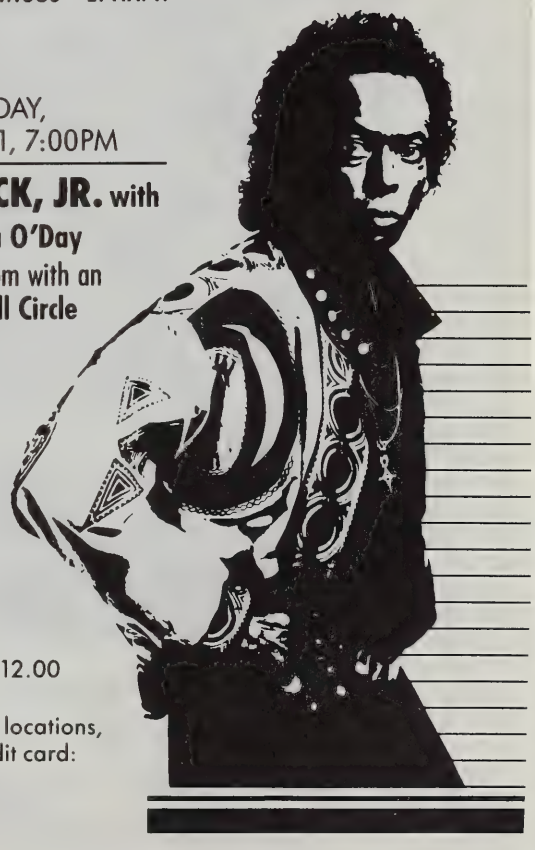


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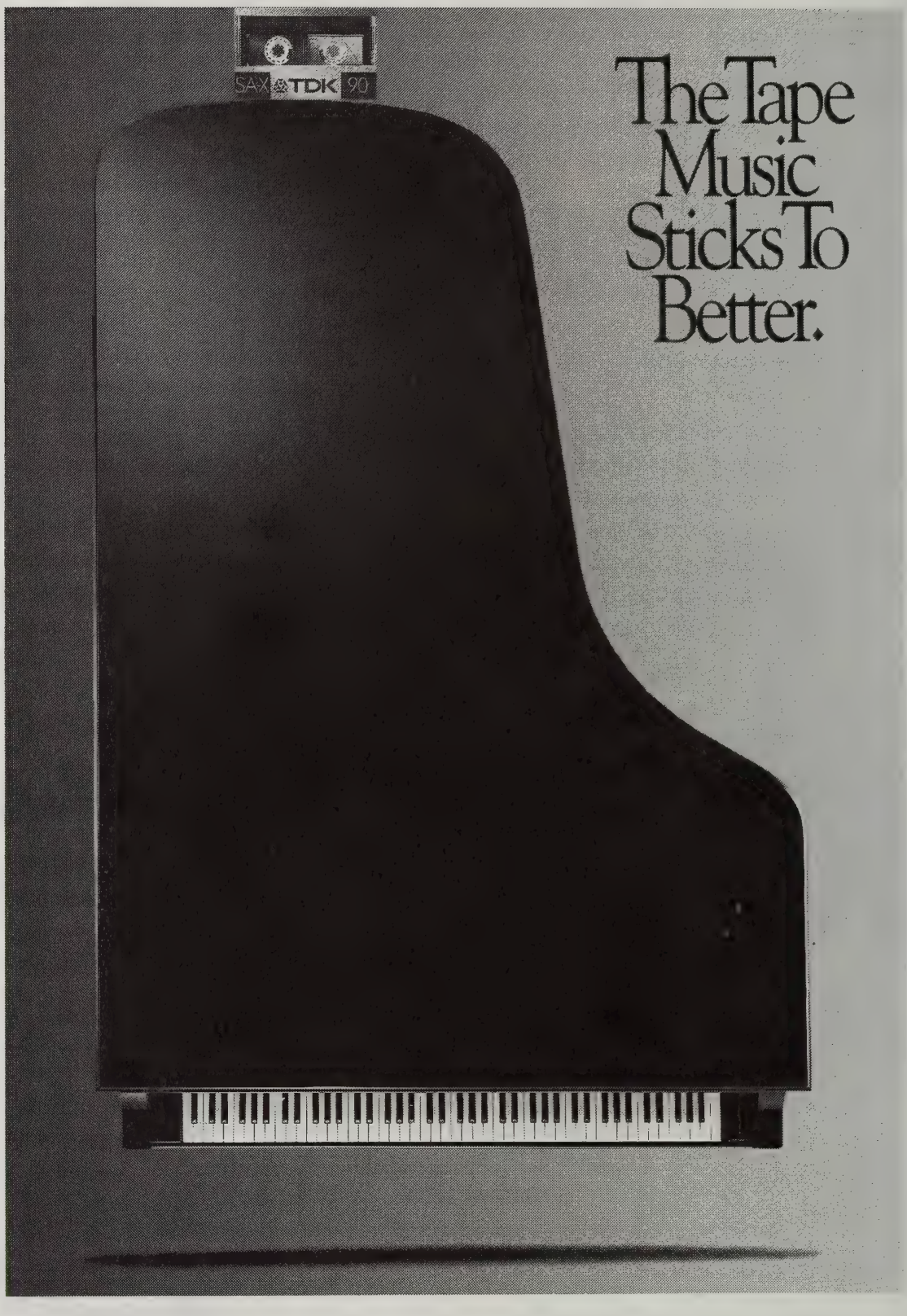
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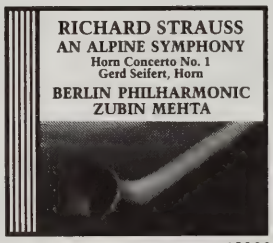
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Weekend Prelude

Friday, August 24, at 7

NEW YORK PHILHARMONIC ENSEMBLES
Zubin Mehta, Music Director
Seventh Season

ROSSINI — Quartet No. 6 in D for flute, clarinet, bassoon, and horn

Allegro spiritoso
Andante assai
Tempesta: Allegro

SANDRA CHURCH, flute; STANLEY DRUCKER, clarinet; JEROME ASHBY, horn; DAVID CARROLL, bassoon

DVOŘÁK — Terzetto in C for two violins and viola, Opus 74

Introduction: Allegro ma non troppo
Larghetto
Scherzo: Vivace—Poco meno mosso—Vivace
Finale: Theme and Variations

KERRY McDERMOTT and SHARON YAMADA, violins; REBECCA SCHATZ, viola

HINDEMITH — Quartet for clarinet, violin, cello, and piano

Mässig bewegt
Sehr langsam
Mässig bewegt

PETER SIMENAUER, clarinet; YOKO TAKEBE, violin; GERALD APPLEMAN, cello; JONATHAN FELDMAN, piano

The New York Philharmonic Ensembles concerts are made possible through a generous gift of Mr. Francis Goelet.

Notes

Shortly after the First World War, the Italian modernist composer Alfredo Casella set out to prove that his country, whose operatic tradition was so well known, also had an important place in the history of instrumental music. In the course of his travels at home and abroad he spent a great deal of his time in archives and libraries, and he became one of the early leaders of the movement to revive the music of Vivaldi and other Italian Baroque masters, for example.

In the Library of Congress, in Washington, he found a set of manuscript parts of six *sonate a quattro*, four-part sonatas for two violins, cello, and double bass by **Gioachino Rossini** (1792-1868) that bore the inscription "Dreadful sonatas I composed at the country place of my benefactor and friend Triossi, in my infancy, without having taken one lesson in harmony, all composed and copied in three days, performed by Triossi, double bass, [and others,] who played like dogs and the second violin part by me myself, who was not in the least doggish, by God." Although Rossini became a professional musician at the age of fourteen and wrote the first of his thirty-six operas when he was only eighteen, the date 1804 given for the sonatas may be exaggeratedly early.

The importance of Casella's discovery of Rossini's manuscript is not diminished by the fact that they had been published in the 1820s in arrangements for wind quartet (by Friedrich Berr) and for conventional string quartet. The wind instruments required are flute, clarinet, bassoon, and horn.

Antonín Dvořák (1841-1904) composed this trio for a relatively uncommon combination of instruments in just one week of January 1887. It was intended to be a small and simple work for his private amusement, to be played by a violinist friend whose pupil was to play second violin, while he took the viola part himself. In the writing, the music outgrew this original intention. Though it remained brief it became difficult, so Dvořák wrote another, easier trio for two violins and viola, the *Bagatelles*, Opus 75a, and turned this one over to the Prague Society of Artists for its first public performance, on March 30.

The Terzetto is a collection of charming miniatures that begins with an Introduction, Allegro ma non troppo, in three parts, the middle one rhythmically more

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energetic than the others. The lyrical Larghetto that follows without pause is similarly constructed. The third movement is a lively scherzo, Vivace, in the manner of the Czech folk dance called the *furiant*, with syncopated rhythms and shifting stresses. Its contrasting central Trio section moves at a somewhat relaxed pace. The finale begins Poco adagio, with a theme derived from the first movement, which provides the subject for a series of ten dramatically contrasting variations.

The designation "terzetto" was generally reserved, in the Classical and Romantic eras, for music for three voices. Mozart's use of it for piano trios was exceptional. Dvořák almost certainly intended it as nothing but a diminutive of "trio."

Paul Hindemith (1895-1963) studied the violin from the age of nine, entered the Frankfurt Conservatory at fourteen, became concertmaster of the Frankfurt Opera at twenty, and at twenty-two was a published composer. Around 1922 he began to play viola in the Amar String Quartet, a group that was soon famous throughout Europe, especially for its performances of the newest and most difficult music. Hindemith had a busy career as a performer, composer, and teacher until the Nazis expelled him from his position on the faculty of the government-supported music school in Berlin and forbade performance of his works. He lived in Switzerland for some time and then settled in the United States, where he taught at Yale University and became an active participant and an influential figure in musical life, but in 1953 he returned to Europe to spend his remaining years.

Hindemith was, above all, a practical musician who believed in the necessity of practising his art in the society in which he lived, in the real world, that is, rather than in some imagined ivory tower. It is the composer's responsibility, he once said in a lecture at Harvard, "to reach a mutual understanding with the [listener, for] music is, in spite of its trend toward abstraction, a form of communication between the author and the consumer of his music."

This quartet dates from the difficult, unsettled time in Hindemith's life between his abandonment of his native Germany and his arrival in the United States. It is set for clarinet plus the conventional piano trio, an ensemble that offers the composer a palette of rich and varied sonorities, since the great range of the clarinet allows it to descend to the cello's middle register and to climb the musical heights with the violin. It is interesting to note that Hindemith's published two-piano version of the work is made up of the original piano part plus one that consists of the music for the other three instruments, as though he considered them a separate body.

The expression is generally lyrical but weighty and demanding on the players, but the forms are familiarly classical. The first movement, *Mässig bewegt* ("Somewhat agitated"), is in a slightly irregular sonata-form, with contrasting themes stated and developed to a climax but recapitulated with considerable alteration and redistribution of weight. In the central slow movement, *Sehr langsam* ("Very slow"), flowing melody gives way to a dramatically contrasting central section that rises to a powerful climax and is followed by an altered version of the opening. The rondo-like finale, again *Mässig bewegt*, has a recurring principal idea and episodic contrasting passages.

—Leonard Burkat
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Friday, August 24, at 9

The Boston Symphony Orchestra is pleased to present the

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ZUBIN MEHTA conducting

SCHUMAN — *American Festival* Overture
(in honor of the composer's 80th birthday)

MOZART — Clarinet Concerto in A, K.622
Allegro
Adagio
Rondo: Allegro

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SIBELIUS — Symphony No. 2 in D, Opus 43*
Allegretto
Tempo Andante, ma rubato
Vivacissimo
Finale: Allegro moderato

*Recorded by the New York Philharmonic and currently available

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NOTES

William Schuman
American Festival Overture

William Howard Schuman was born in New York City on August 4, 1910, and still lives there. He celebrated his eightieth birthday this summer. Schuman composed his American Festival *Overture for Serge Koussevitzky and the Boston Symphony Orchestra in 1939; Koussevitzky led the premiere on October 6 that year. Koussevitzky led the Boston Symphony Orchestra in the first Tanglewood performance in August 1946; there have been two performances here since then, under Richard Burgin in 1954 and under Seiji Ozawa in July 1966. The overture is scored for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and optional contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, snare drum, cymbals, bass drum, and strings.*

When William Schuman composed his *American Festival* Overture for Serge Koussevitzky and the Boston Symphony Orchestra he was one of the youngest generation of prominent American composers. Koussevitzky conducted the first performance of the overture on October 6, 1939, as the opening work of a pre-season "festival" of two programs of American music. This brief but exhilarating piece is based, according to Schuman, on the "call to play" of the New York streets—yelled on the syllables "wee-awk-ee" to get the gang together for a game or a festive occasion of some sort. This is a very simple theme of a descending and rising minor third heard at the beginning of the overture—a call to some high orchestral sport. It has no particular program; this is no symphonic street scene. If La Guardia's New York is in the music, so is Bach's Leipzig. For it has a dash of vigorous fugal writing, surely influenced by love of Bach, along with its strong melodic vein. The harmonies once seemed as modern as you please, but they are never just brash or noisy. "Wee-awk-ee" makes a superb symphonic theme to be tossed back and forth through the orchestra and the whole thing has a sweep and energy and spontaneity that we like to think of as Americanism at its best.

—Edward Downes

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Wolfgang Amadè Mozart
Clarinet Concerto in A, K.622

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. At some point between the end of September and mid-November 1791, Mozart wrote a concerto for the clarinetist Anton Stadler, who presumably gave its first performance in Vienna soon after. The concerto does not, however, survive in the form in which Mozart wrote it and is generally played in an adaptation of unknown authorship dating from about 1800. The orchestra consists of two flutes, two bassoons, two horns, and strings.

Anton Stadler gets a generally bad press in the Mozart literature. "Dissolute" is an adjective frequently applied, and one of Mozart's sniffier relatives, his sister-in-law Sophie Haibel, counted him among the composer's "false friends, secret bloodsuckers and worthless persons who served only to amuse him at the table and intercourse with whom injured his reputation." We know little about Stadler's life, not where he was born, nor when he and his younger brother Johann, also a clarinetist, came to Vienna. Köchel tells us that Stadler was fifty-nine when he died in June 1817. Both Stadlers were in the orchestra of Prince Galitzin, the Russian ambassador in Vienna, whose grandson would become one of Beethoven's last and most important patrons. Stadler's first known contact with Mozart was in March 1784 when he took part in a concert at which the major work seems to have been the big wind serenade in B-flat, K.361(370a). Like Mozart, he was a Freemason, though they belonged to different lodges. Mozart liked him, particularly as a companion for those pleasures of the table (including the gambling table) of which Mozart's widow and her second husband were so disapproving. Mozart even lent Stadler 500 gulden, without security, a debt that went unpaid.*

Stadler's artistry was never in dispute. Here is a rhapsody from the pen of Johann Friedrich Schink, a Prussian-born critic of theater and opera who lived in Austria from 1780: "My thanks to you, noble Virtuoso! Never have I heard the like of what you contrive with your instrument. Never should I have imagined that a clarinet might be capable of imitating the human voice as deceptively-faithfully as it was imitated by you. Verily, your instrument has so soft and so lovely a tone that none can resist it who has a heart, and I have one, dear Virtuoso. Let me thank you!" Still more telling is the testimony of what Mozart wrote for Stadler—the concerto; the quintet, K.581, of all but equal loveliness; perhaps the rich and subtle E-flat trio with viola and piano, K.498; certainly the obbligatos in two of the arias in *La clemenza di Tito*, Sesto's "*Parto, parto*" and Vitellia's "*Non più di fiori*" (Mozart had taken Stadler along for this opera's premiere in Prague on September 6, 1791, and reported home with delight that the clarinetist had received ovations for his playing). It may also be that the late addition of clarinet parts to the Symphony No. 40 in G minor was undertaken to please the Stadlers.

Mozart wrote for the clarinet as early as 1771 when it was just beginning to be established as a normal part of the orchestra, but his real discovery of its character came about in the '80s. The soft edge of its tone, the vocal aspect that Schink noted in Stadler's playing, its virtuosic potential in matters of range and flexibility all made it an ideal voice for Mozart's fantasy and musical thought. At that time, the lower regis-

*A considerable bundle, more than Mozart's normal commission fee for an opera and nearly two-thirds his annual salary as an Imperial Court musician. It is hard to imagine Mozart with such a sum at his disposal. Perhaps he won it gambling, Stadler borrowing it quickly before it got turned back into chips.

ter of this relatively new instrument was accounted colorless as well as a bit uncertain in pitch. Stadler was particularly concerned to improve that deficiency, and more, he wanted to extend the range downwards. He therefore built, or had built for him, clarinets that added four semitones at the bottom, encompassing the low A on the bass staff for the A-clarinet and the corresponding B-flat for the instrument in that key. It is for one of Stadler's stretch models that Mozart wrote the quintet, the brilliant obbligato to "*Parto, parto*," and the concerto. The trouble is that Mozart's autograph manuscripts of the quintet and the concerto do not survive, and for the concerto our earliest sources are three printed editions published by Sieber (Paris, possibly as early as 1799), André (Offenbach, 1801), and Breitkopf and Härtel (Leipzig, 1801 or 1802). In each of these the concerto has, as it were, been shrunk to accommodate the compass of an ordinary clarinet in A, for it seems that the Stadler extension did not catch on. The anonymous reviewer of the Breitkopf edition in the March 1802 issue of the *Allegemeine musikalische Zeitung* (it may well have been the editor himself, Johann Friedrich Rochlitz, one of the most astute critics in the history of the profession) was informed about the situation and had evidently seen Mozart's original score. He writes

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that, given how rare instruments with the extension are "so far," he understands the publisher's decision from the commercial point of view; nonetheless, he wishes Breitkopf might have given both versions, with the adaptation in small notes, and he adds that "the concerto has not exactly gained from the changes." Since 1948, several scholars, notably George Dazeley, Jiři Kratochvíl, Milan Kostohryz, and Ernst Hess, have taken an interest in the problem of what is now, following Kratochvíl's lead, generally called the basset clarinet (Stadler had no special name for the instrument). Some builders, editors, and players have carried their conclusions into the real world of practical music-making, and speculative reconstructions of the lost original have been published, performed, and recorded, tending to support the contentions of the nameless critic of 1802.

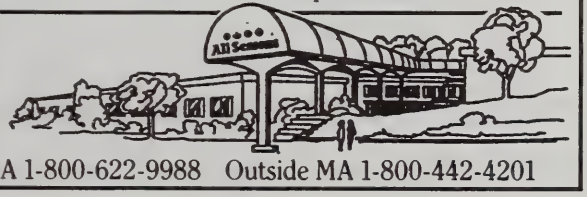
The history of Mozart's concerto is both complicated and clarified by the existence of an autograph fragment, 199 measures long, of a concerto in G for basset horn with an orchestra of flutes, horns, and strings. (The basset horn is a gently mournful relative of the clarinet, with a range down to the F at the bottom of the bass staff. Mozart was fond of it, and it still shows up as late as a number of the scores of Richard Strauss.) This fragment, K.621b, whose date we do not precisely know, but which most scholars now assume to be 1791, closely corresponds to a little over half the first movement of the Clarinet Concerto as we know it; from it, moreover, we can infer what the clarinet solo part looked like before the arrangers got their hands on it. Just why and when Mozart abandoned his basset horn score and switched to Stadler's "basset clarinet" is yet another pair of questions to which we have no answer. Trying to sort out the chronology of the concerto, we see that Mozart returned in mid-September to Vienna from Prague, where he had conducted *Don Giovanni* and introduced *La clemenza di Tito*, Stadler remaining behind to play more opera performances and to give a concert of his own on October 16; that he entered *The Magic Flute* in his catalogue as complete on September 28 and conducted its first performance on the 30th; that in a letter to his wife, who had gone to take the waters at Baden, he reported on October 7/8 that he was scoring "Stadler's Rondò," that is to say, the finale of the concerto. It was the last major work he completed, with only the Little Masonic Cantata, K.623, and the fragments of the *Requiem* to follow. He conducted the cantata on November 18, went ill to bed two days later, and died on December 5 at one o'clock in the morning.

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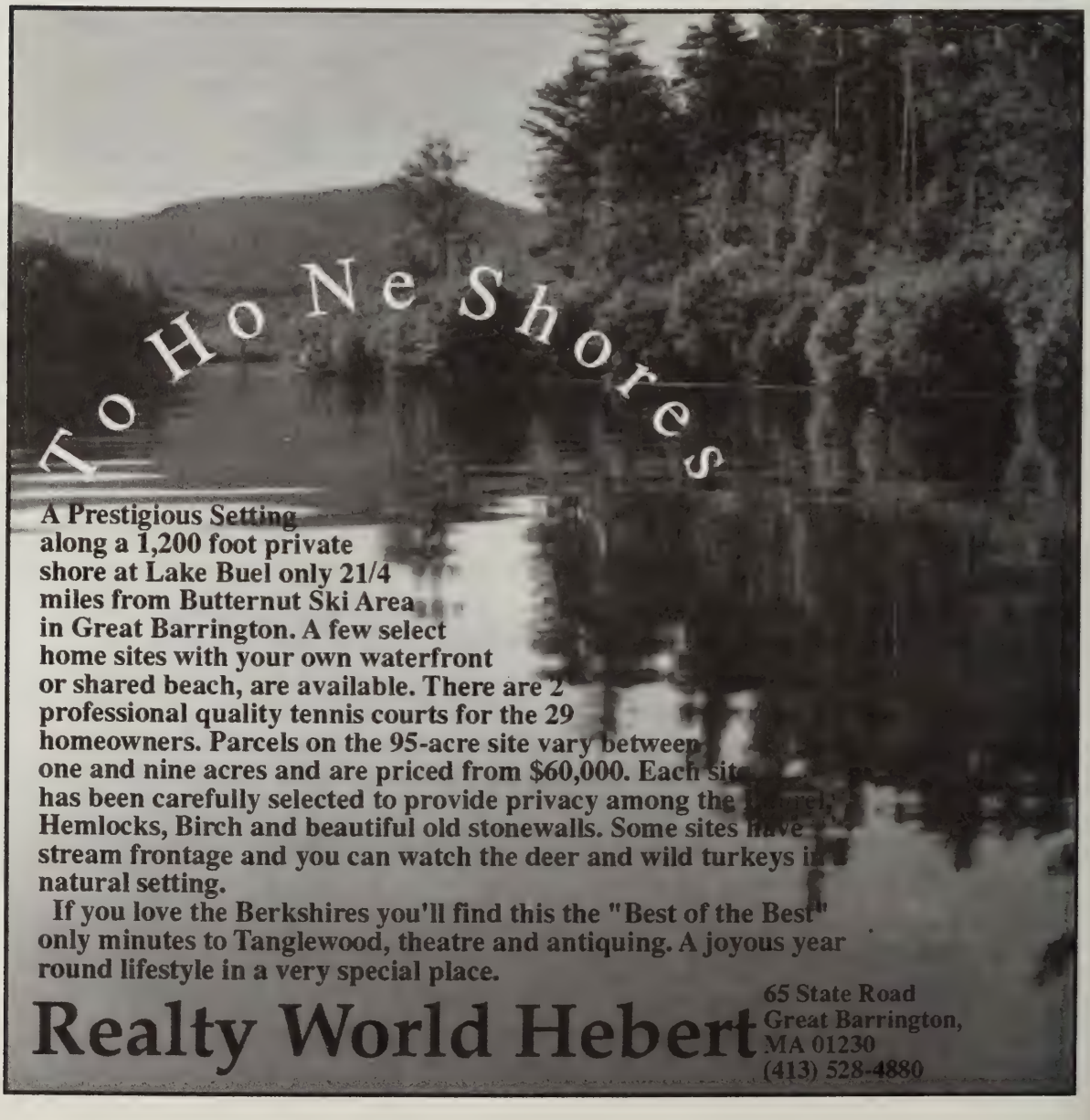
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Given the vagueness of reports and the peculiarities of eighteenth-century medical terminology, we cannot tell for sure what Mozart died of: biographers have offered us everything from Bright's disease to a broken heart. Whatever it was, it must have been sudden and acute. German writers like to refer to the Mozart of 1791 as "*todgeweiht*" or "*vom Tode gezeichnet*," dedicated to death or bearing the stigmata of death, but that is sentimental rubbish. He knew discouragement and depression then, and our knowledge of the state of his marriage is dim, but 1791 was a year of what we might call Mozartian energy, one that began with the composition and performance of his last piano concerto, K.595 in B-flat; in which he also wrote *The Magic Flute* and *La clemenza di Tito*,* preparing both for performance; in which he composed the Clarinet Concerto; and in which the smaller works include such marvels as the *Ave verum corpus*, K.618, and the F minor Fantasy for a mechanical clock, K.608 (best-known now in a

*The received idea about *La clemenza di Tito* has been that it is an inferior work, composed at a low level of inspiration, hamstrung by *opera seria* convention. But Goethe, Stendhal, Shelley, and Möricke were among those who loved it, and in recent years, particularly because of the production at the Royal Opera House, Covent Garden, conducted by Colin Davis, it has undergone a long overdue critical rehabilitation.



transcription for piano duet).

There is a recognizable Mozart-in-A-major mood, gently lit, more apt to be serene than impassioned, with the sense of physical energy somewhat muted, the music being likely to start with a theme that descends from E: the first movements of the Clarinet Concerto, the Clarinet Quintet, and of the Piano Concerto No. 23, K.488, exemplify it. In the Clarinet Concerto, Mozart reveals before long that there is more to the first theme than innocence, that it lends itself to closely worked polyphonic elaboration. The clarinet, once it has entered, introduces new ideas that expand the expressive range in the direction of a certain gently unstressed melancholy. The slow movement is an Adagio, and that in Mozart is rare and a sign always of special seriousness.* This Adagio, whose beauty is of a truly ineffable sort, begins in calm, but grows to admit Mozart's tribute to Stadler's (and his instrument's) virtuosity and vocality. In the rondo that brings the concerto to its close, Mozart again shows how simple beginnings may lead to unexpected riches. Describing it, H.C. Robbins Landon invokes *The Winter's Tale*, where once it is said that "the heart dances, but not for joy."

—Michael Steinberg

Now Artistic Adviser of the Minnesota Orchestra, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*The A major piano concerto, K.488, is the only other concerto of Mozart's mature years to have an adagio slow movement, though they occur in two of the violin concertos of 1775, the G major, K.216, and the A major, K.219. If you add the G major flute concerto, K.313(285c) (actually an Adagio ma non troppo), the wind serenades in B-flat and E-flat, K.361(370a) and 375, the *Hunt* Quartet, K.458, the G minor and D major viola quintets, K.516 (also qualified by "ma non troppo") and 593, and the D major piano sonata, K.576, you just about have the list of slow movements so marked.

Jean Sibelius
Symphony No. 2 in D, Opus 43

Jean Julius Christian Sibelius was born in Hämeenlinna (then known by the Swedish name Tavastehus), Finland, on December 8, 1865, and died at Järvenpää, near Helsinki (Helsingfors in Swedish), on September 20, 1957. He took the gallicized form of his first name (which had originally been Johan) in emulation of an uncle. Sibelius completed the Second Symphony early in 1902 and conducted the first performance on March 8 that year at Helsinki. Theodore Thomas and the Chicago Symphony Orchestra gave the first American performance on January 2, 1904. The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, and strings.

Sibelius's musical expression is intimately tied to the elemental powers of nature; throughout his life, he cherished a continued awareness of the world around him. His earliest piece, for violin and cello pizzicato, was called *Waterdrops*. As a young violin student, he would spend hours improvising on the instrument while wandering in the woods or by the lake near his family's quiet home in Finland's interior. Years later, as he observed in his diaries, the beauties of the land near his country estate in Järvenpää helped distract him from the atrocities of civil war that ravaged Finland in the final phase of its struggle against Russia at the close of World War I. Perhaps it is the elemental nature of his music that explains the composer's international popularity even during his own lifetime: the basic impulse strikes home entirely without our

needing to analyze his achievement. In fact, when his biographer Bengt de Torne mentioned to the composer "the impression which always takes hold . . . when returning to Finland across the Baltic . . . low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty . . . this landscape [that] many centuries ago was the cradle of the Vikings," Sibelius responded eagerly, his eyes flashing: "Yes, and when we see those granite rocks we know why we are able to treat the orchestra as we do!"

Having given up legal studies to pursue music in Berlin and then in Vienna, during which time his compositions were performed in Finland with increasing success, the twenty-six-year-old Sibelius secured his reputation at home in April 1892 with the first performance of his symphonic poem *Kullervo* for soloists, male chorus, and orchestra. Soon after this came the symphonic poem *En Saga* and then the music of the *Karelia* Suite, the latter written for an historical pageant at the University of Helsinki. Robert Kajanus, conductor of the Finnish National Orchestra, a champion of Finnish music and of his friend Sibelius in particular, afforded the composer many opportunities to appear throughout Scandinavia and Europe. By the early 1900s Sibelius was invited regularly to conduct in Germany and elsewhere, both on the continent and in England, and that period also saw the beginning of his international reputation, which was consolidated through the appearance of the first five symphonies between 1899 and 1915 (though the final version of the Fifth appeared only in 1919). Two of Sibelius's most enduringly popular works—*Finlandia* and the Second Symphony—were written early in this period, at a time when the forces of Finnish nationalism were severely threatened by Russian domination.

Among the repressive measures imposed by the Russians was the "February Manifesto" of 1899, which aimed to deprive Finland of its autonomy by curtailing freedom of speech and assembly. In early November that year, the "Press Pension Celebrations" ostensibly designed to raise money for the pension funds of newspapermen in fact aimed to provide both financial and moral support for a struggling, beleaguered press. The three-day celebration's main event took place on November 4, a gala performance featuring a set of historical tableaux with music by Sibelius, who wrote seven numbers in all. The final tableau began with the words, "The powers of darkness menacing Finland have not succeeded in their terrible threat. Finland awakes . . . ," and it was the music for this scene that became, in its revised version of 1900, *Finlandia*.



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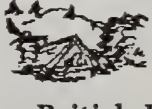
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Finlandia and the Second Symphony are linked by two factors of immediate interest: the political context in which they were written, and the fact that the idea for an overture entitled *Finlandia* was actually suggested to Sibelius in a letter from an anonymous admirer who introduced himself a short while later as Axel Carpelan. For several months beginning in February 1901, using funds secured for him by Carpelan, Sibelius vacationed with his family in Italy, where he sketched the Second Symphony. Putting aside plans to work on a Dante-inspired tone poem, Sibelius completed the symphony, which he dedicated to Carpelan, early the following year, though revisions forced postponement of the premiere until March. Also on the program—which the composer led four times, to sold-out houses—were an overture in A minor and an Impromptu for female voices and orchestra written by Sibelius especially for the occasion. The first performance took place on March 8 at Helsinki.

Sibelius had by now come to represent an embodiment of Finland's national pride; he had been among the first to sign a recent petition protesting a Russian plan to dissolve the Finnish army in yet another attempt by Russia to undermine Finland's identity. With this in mind, it is easy to understand how Robert Kajanus chose to read a political message—never specifically intended by the composer—into the music. In an article following the premiere, Kajanus wrote:

> . . . The Andante strikes one as the most broken-hearted protest against all injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent . . . The scherzo gives a picture of frenetic preparations. Everyone piles his straw on the haystack, all fibres are strained and every second seems to last an hour. One senses in the contrasting Trio section with its oboe motive in G-flat what is at stake. The finale develops toward a triumphant conclusion intended to rouse in the listener a picture of lighter and confident prospects for the future.

To fill out this programmatic interpretation, it is worth mentioning, too, that when the Boston Symphony Orchestra performed the Second Symphony under Finnish conductor Georg Schnéevoigt in 1924, Schnéevoigt observed to the BSO's program annotator Philip Hale that, regarding the beginning, "the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression."

There is of course no denying that the conclusion of the Second Symphony is "triumphant," but the work's dramatic progress can be appreciated just as well in purely musical terms. There is a fluidity of motion that constantly engages the ear, deriving in part from the choice of broad-breathed time signatures (e.g., 6/4 in the first movement, 12/4 for the oboe melody of the scherzo's contrasting section, 3/2 for the finale), and also from the composer's unerring feel for the orchestral palette, as he adds layer upon layer of sound to achieve each climax, sets individual instrumental colors agains the whole, and highlights these colors within ever-varying textures. The first two movements are "of a piece," the nobility of the Andante responding to the questions raised by the opening Allegretto. The last two movements are literally connected, the Vivacissimo bursting forth with the symphony's fastest and most furious music, the contrasting oboe melody—whose repeated notes hark back to the symphony's opening—leading on its second appearance directly to the finale in one of Sibelius's boldest strokes of invention, and one that he would elaborate with ever-increasing ingenuity and originality in the symphonies yet to come.

—Marc Mandel

Joshua Bell

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LANG — *International Business Machine*
An Overture for Tanglewood
(world premiere; an AT&T Tanglewood Commission made possible by a grant from the AT&T Foundation, and commissioned by the Boston Symphony Orchestra to celebrate the 50th anniversary of the Tanglewood Music Center)

SIBELIUS — Violin Concerto in D minor, Opus 47
Allegro moderato
Adagio di molto
Allegro ma non troppo

JOSHUA BELL

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Gnomus (VLADIMIR ASHKENAZY)
Promenade (LUCIEN CAILLIET)
Il vecchio castello (SERGEI GORCHAKOV)
Promenade (LEONIDAS LEONARDI)
Tuileries (LEONARDI)
Bydlo (SIR HENRY WOOD)
Promenade (CAILLIET)
Ballet of Chicks in their Shells (CAILLIET)
Samuel Goldenberg and Schmuyle (GORCHAKOV)
Promenade (CAILLIET)
The Marketplace at Limoges (M. TUSHMALOV)
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Con mortuis in lingua mortua (WOOD)
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David Lang
International Business Machine

David Lang was born in Los Angeles on January 8, 1957, and lives in New York City. He composed International Business Machine: An Overture for Tanglewood *on a commission from the Boston Symphony Orchestra, supported by a grant from the AT&T Foundation, to celebrate the fiftieth anniversary of the Tanglewood Music Center. The title page of the score is dated June 1, 1990. It is one of five works commissioned from composers who were Fellows in Composition at the Tanglewood Music Center and were chosen to represent the five decades of the Music Center's fifty-year history.* International Business Machine *is scored for two flutes and piccolo, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, four percussionists (I: low brake drum, glockenspiel, triangle, and medium metal pipe; II: medium brake drum, suspended cymbal, chimes, high metal pipe, and bass drum; III: chimes, high brake drum, suspended cymbal, low metal pipe, and thunder sheet; IV: tam-tam, glockenspiel, triangle, and very high metal pipe), celesta, harp, and strings.*

A 1983 Fellow in Composition at the Tanglewood Music Center, David Lang recently won the Rome Prize, a prestigious honor for American artists and scholars that includes a year's residency in Rome, and the BMW Music Theatre Prize in Munich. Among his other honors and awards are a Kennedy Center Friedheim Award, a Revson Fellowship with the New York Philharmonic, and grants from the Guggenheim Foundation and the National Endowment for the Arts.

Lang was born in Los Angeles in 1957 and holds degrees from Stanford University

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and the University of Iowa; he received his doctorate from the Yale School of Music in 1989. He has studied with Jacob Druckman, Hans Werner Henze, Martin Bresnick, Roger Reynolds, and Henri Lazarof. He is the co-founder of the "Bang on a Can Festival," an international festival of new music presented annually in New York City.

Lang's commissions include the Munich prizewinner *Judith and Holofernes*, a thirty-five-minute opera commissioned by the City of Munich and premiered at the Munich Biennale on April 27, 1990. The work unconventionally uses puppets in a nightmarish retelling of the biblical story. In addition to *International Business Machine*, his new work *Bonehead*, a commission from the American Composers Orchestra, will also be premiered this year. Other commissions have included *Eating Living Monkeys* for the Cleveland Orchestra, *Spud* for the Saint Paul Chamber Orchestra, and *By Fire* for the BBC Singers.

The composer has provided the following program note for *International Business Machine*:

> Machines are often used by composers as models for how instruments might get along. Keeping in mind the repetitive harshness of a factory may help a composer focus in on that twentieth-century industrial sound, and pieces so written may be suitably loud and aggressive. Industry doesn't really sound like that any more. In the computer age, ideas move effortlessly from place to place, replacing the harsh squareness of bold, clumsy blocks with little bursts of energy that change in small, clear, rapid shifts. It is this clean, slick image that I tried to keep in mind while writing this piece.
>
> *International Business Machine* was commissioned by the Boston Symphony Orchestra to celebrate the 50th anniversary of the Tanglewood Music Center. It is dedicated to Tanglewood and to all the nice people I have met there.

Jean Sibelius
Violin Concerto in D minor, Opus 47

Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on December 8, 1865, and died at Järvenpää, at his country home near Helsingfors (Helsinki), on September 20, 1957. He began work on his violin concerto in 1902, completed it in short score—that is, with the orchestration worked out but not written down in detail—in the fall of 1903, and finished the full score about New Year 1904. The first performance was given in Helsingfors on February 8, 1904, with Viktor Nováček as soloist and with the composer conducting. Sibelius then withdrew the work for revision, and in its new and present form it had its premiere in Berlin on October 19, 1905, with Karl Halir as soloist and with Richard Strauss on the podium. Ruggiero Ricci was soloist for the first Tanglewood performance of this concerto, on August 5, 1960, under the direction of Charles Munch; Midori was soloist for the most recent performance here, on August 21, 1988, under the direction of Michael Tilson Thomas. The orchestra consists of flutes, oboes, clarinets, and bassoons, all in pairs; four horns, two trumpets, three trombones, timpani, and strings.

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the '90s, who admired Sibelius and was ambitious on his

behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!"), let word get about that the work would be dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček—not to be confused with the better-known Ottokar Nováček, composer of a popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—"All my twenty-five years' stage experience, my artistry and insight will be placed to serve this work . . . I shall play the concerto in Helsingfors in such a way that the city will be at your feet"—only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then, "the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when

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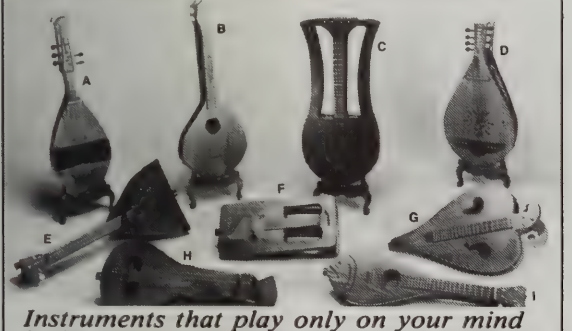
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CERTIFIED KOSHER

he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on January 9, 1891, auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody that introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long *tutti* that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breath of the symphonist is not to be mistaken.

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The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B-flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all pianissimo, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds a drama that evokes the Dvořák D minor symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—Michael Steinberg

Modest Mussorgsky
Pictures at an Exhibition

Modest Mussorgsky was born at Karevo, district of Pskov, on March 21, 1839, and died in St. Petersburg on March 28, 1881. He composed Pictures at an Exhibition *as a set of piano pieces in June 1874. In the summer of 1922 Maurice Ravel made an orchestral transcription for Serge Koussevitzky, who two years later would begin his twenty-five-year tenure as music director of the Boston Symphony. Koussevitzky introduced the Ravel version at one of his own concerts in Paris on October 22, 1922, and led the first American performance with the Boston Symphony Orchestra early in his first season, on November 7, 1924. Today's performance will use various orchestrations for the different* Pictures*; the orchestra includes four flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling E-flat clarinet) and bass clarinet, two bassoons and contrabassoon, soprano, alto, and tenor saxophones, five horns, four trumpets, four trombones, tuba, timpani, percussion, two harps, celesta, and strings.*

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since there was clearly nothing in it for them. The Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures* Ravel had been anticipated by Mikhail Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and then there were, during the period Ravel's version was available only to Koussevitzky, Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—

not to forget the electronic version by Tomita or the rock one of Emerson, Lake & Palmer.

In this whole scene, Ravel's score has seemed to be the one sure survivor, and for good reason: he is Mussorgsky's peer, and his transcription stands as a model of what we would ask for in such an enterprise by way of technical brilliance, imaginative insight, and concern for Mussorgsky's own name. For all that, it will not do to think of Ravel's orchestration as sacrosanct. One might question it and its preeminence on three grounds:

1. It is based on a corrupt and faulty text. Ravel had no idea, but in 1922, when he made his transcription, the only edition of *Pictures* available (and this continued to be true until 1930) was the one issued in 1886 by Bessel, which included a number of alterations by Rimsky-Korsakov of what Mussorgsky had written. Rimsky-Korsakov thought that Mussorgsky, his senior by five years, was, though undoubtedly a genius, neither civilized nor competent, and after his friend's death from the consequences of alcoholism, he undertook to fix his music for him, squaring odd rhythms, taming the harmony, putting his own glamorous style in place of Mussorgsky's austere one. His editions of *Pictures at an Exhibition*, *Boris Godunov*, *Khovanshchina*, *Songs and Dances of Death*, etc., never offer the reader any means of determining what in them is Mussorgsky's and what Rimsky's.

2. It is always bad—because blinkering—to become fixated on just one interpretation, no matter how perceptive or beautiful that interpretation is. The notion of a "definitive performance" is record reviewers' idiocy. Or, to bring up another situation familiar to concertgoers, the cementing of certain cadenzas into classical concertos so that they virtually become part of the canonic text (e.g., Beethoven in Mozart's D minor piano concerto, Kreisler in Beethoven's Violin Concerto, and Joachim in Brahms's) is a destructive limiting of our comprehension. We need to remember that Ravel's wonderful orchestration is not *Pictures at an Exhibition* but just *one way* of reading *Pictures*.

3. Several musicians have, over the years, faulted Ravel for the "un-Russian" nature of his orchestration. Leopold Stokowski, the Londoner with the put-on Polish accent, used this complaint as the perhaps not entirely disingenuous justification for making his own orchestration. The conductor Kurt Masur has also stressed the distinction between the "Western European elegance" of Ravel's sound and the more "primal

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and Russian" character of Gorchakov's. And I shall not forget the lighting up of the face of a violinist and conductor, a refugee from the Soviet Union, who at the mention of Gorchakov's orchestration of *Pictures* smiled and said, "Ah yes, it sounds like Russian music again."

Insofar as it is vague, such talk can be perilous. In any event, at this performance Leonard Slatkin showcases an array of various orchestrations, beginning with the opening *Promenade* in the orchestration by Lawrence Leonard, who was born in Moscow in 1901, studied with both Ravel and Boulanger, and in 1923 emigrated to the United States, where he was a successful conductor of film and Broadway musicals. *Gnomus* is deftly handled by the eminent pianist and conductor Vladimir Ashkenazy, who calls for triple woodwinds. Lucien Cailliet, the French-born arranger who settled in the U.S. after World War I, provides several of the *Promenades*, as well as the lively *Ballet of Chicks in their Shells*. Some years ago, the first American performance of Sergei Petrovich Gorchakov's transcription spread the late Russian's name; he had been a longtime radio conductor in Moscow and was highly regarded as composer; conductor, and teacher at the Moscow Conservatory. Unlike Ravel, who opted for the saxophone in *The Old Castle*, Gorchakov prefers the solo trumpet to render a troubadour's melancholy ballad; for the caricatures of *Samuel Goldenberg and Schmuyle*, however, he exploits the saxophone, whose timbre blends with winds and strings to limn the smug rich man, and then comes into focus in the nervous image associated with his downtrodden companion.

The third *Promenade*, followed by the *Tuileries* named for the famous French gardens, is showcased in the version by Leonidas Leonardi, whose orchestration of Mussorgsky's *Pictures* was premiered in 1924. *Bydlo*, originally associated with an oxcart rumbling by on wooden wheels, is the first of two pictures presented in the orchestration by Sir Henry Wood, who in 1895 introduced London's famous Proms concerts; the second Wood orchestration is *Con mortuis in lingua mortua* (*With the dead in a dead language*), haunted by mysterious imagery. *The Market Place at Limoges* reverts to the earliest transcription in this set, that of Mikhail Tushmalov (1861-96), prepared in collaboration with his teacher, Rimsky-Korsakov. *Catacombae*, in which the artist Hartmann had shown himself exploring the catacombs of Paris by lanternlight, highlights the skills of Leopold Stokowski, renowned conductor of the Philadelphia Orchestra for twenty-three years. For *The Hut on Fowls' Legs* and the final picture, *The Great Gate of Kiev*, Mr. Slatkin turns to the well-known orchestration by Maurice Ravel, who, along with Mussorgsky, started it all.

Of course, the *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." The roving music, which opens the suite, he calls "**Promenade**," and his designation of it as being "*nel modo russico*" is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club . . . It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a

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trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it.

Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but added that "the wagon is not inscribed on the music; that is purely between us."

Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled *A rich Jew wearing a fur hat* and *A poor Jew: Sandomierz*. Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, *Two Polish Jews, one rich, one poor*, and he seems later to have added the names of Goldenberg and Schmuyle.

The Marketplace at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow . . . Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Con mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played "*con lamento*."

The Hut on Fowls' Legs: A clock in fourteenth-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of 4 April 1886." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

—Michael Steinberg/Mary Ann Feldman

Now Artistic Adviser of the Minnesota Orchestra and Artistic Director of that Orchestra's Viennese Somerfest, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Mary Ann Feldman is Senior Editor, Annotator, and Music Adviser of the Minnesota Orchestra.

ARTISTS

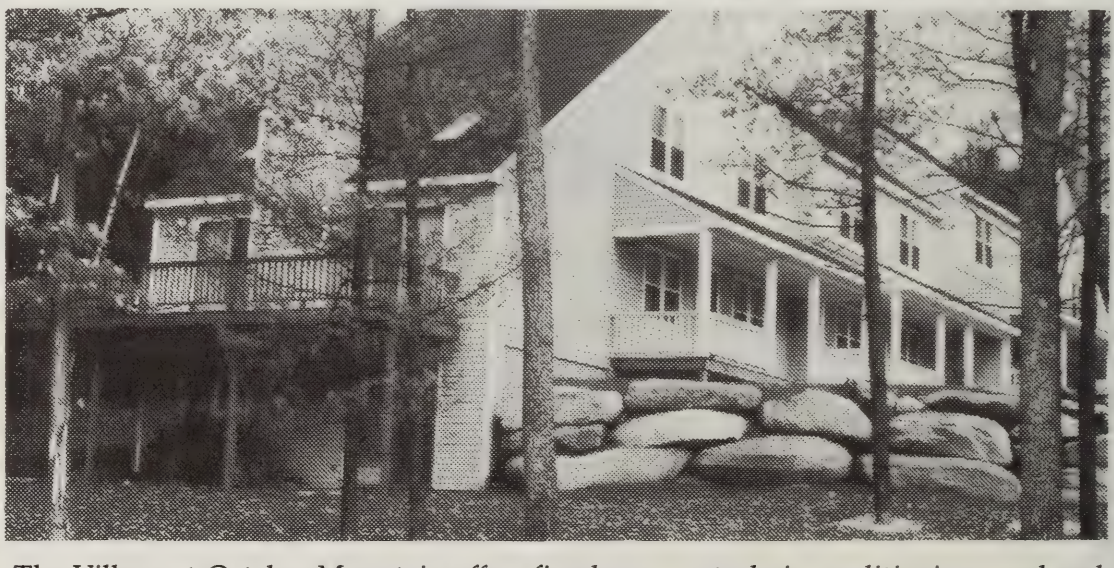
André Previn



André Previn was music director of the Los Angeles Philharmonic for three seasons beginning in October 1985, when he succeeded Carlo Maria Giulini. By the end of his first season he had taken the Philharmonic on two national tours as part of the Isuzu/Los Angeles Philharmonic Touring Program. During his first season he reestablished the Los Angeles Philharmonic Chamber Music Society, also participating as pianist in a variety of chamber repertoire. This season Mr. Previn returned to the Los Angeles Philharmonic for several guest appearances and for a tour of the United States during the spring. His European engagements included performances with the Berlin Philharmonic and the Vienna Philharmonic. Mr. Previn has a distinguished international reputation, having been music director of the Houston Symphony, the London Symphony, the Pittsburgh Symphony, and the Los Angeles Philharmonic. He is principal conductor of London's Royal Philharmonic, and he has been guest conductor with the major orchestras of Boston, Chicago, Los Angeles, New York, Philadelphia, Amsterdam, Berlin, Copenhagen, Paris, Prague, Rome, and Vienna. An extremely versatile musician, he is active as pianist, composer, and television personality. His first television appearance with the Los Angeles Philharmonic, "Mr. Previn Comes to Town," featuring a portion of their inaugural concert, was aired nationwide by PBS in December 1985. As a child, André Previn moved from Berlin to California, where he studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. As a teenager, he began working in Hollywood film studios as a conductor, arranger, and composer; his achievements in film included four Academy Awards. His abiding enthusiasm for chamber music derives from a personal and musical relationship developed early on with violinist Joseph Szigeti. In 1960 Mr. Previn began concentrating his efforts on a symphonic conducting career. In 1976 he succeeded William Steinberg as music director of the Pittsburgh Symphony, bringing that orchestra heightened stature through recordings, tours, and the PBS television series "Previn and the Pittsburgh," which earned Mr. Previn two Emmy

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Award nominations. Before that series, Mr. Previn had already established a wide reputation in Britain, where he won a large following for his varied series of musical programs on BBC Television. Mr. Previn has conducted the Boston Symphony Orchestra frequently since his BSO debut at Tanglewood in 1977. His Tanglewood appearance this week marks his first time performing jazz in public in some thirty years.

Ray Brown

Ray Brown was born in Pittsburgh; his first formal training was on piano at the age of eight. He later learned to play bass by ear, and from then on a new world opened up for him. After graduating from high school at the age of seventeen, Ray went on the road with a number of groups. Later he went to New York, where his reputation as an accomplished musician had already preceded him. He had not been in New York more than four hours when he was introduced to Dizzy Gillespie. Dizzy asked the young bass player to drop by for the following day's rehearsal. He was hired and remained with Dizzy for the next two years. He had, indeed, been introduced to "the big time": Charlie Parker, Bud Powell, Max Roach, and Dizzy Gillespie. After departing from Dizzy's band, he formed his own trio with Hank Jones on piano and Charlie Smith on drums. Soon he was discovered by Norman Granz and, as a result, was introduced to Oscar Peterson, with whom there resulted a fifteen-year liaison of brilliant music, a warm friendship, a musical understanding, and respect. Ray has won innumerable awards, played on major TV shows, scored motion pictures, and has made hundreds of recordings.

Mundell Lowe



Mundell Lowe has been an internationally acclaimed guitarist since he first came to prominence in the 1940s with the likes of Red Norvo, Ray McKinley, and Ellis Larkins. His warm, blues-tinged, floating guitar lines are recognized as his signature; as an inventive, harmonically rich and mellow jazz guitarist, he has few peers. During the '50s and '60s Mr. Lowe remained active in the jazz world as a performer, while developing his skills as a composer. He wrote music for many years as a staff musician at NBC in New York City until moving to California in 1965; in the west he continued his composing work in the studios. The guitarist augmented his film and television work at this time with his own LPs and two successful projects with noted singers Sarah Vaughan ("After Hours") and Carmen McRae ("Bittersweet"). Mr. Lowe continued to work in film and television during the '70s. However, during the '80s, he has devoted his time to performing, most notably appearing at the White House and touring Japan with Benny Carter. His current LP is entitled "Mundell Lowe Presents Transit West" on the PAUSA label. In addition to concert engagements with his own quintet and as a featured soloist, Mr. Lowe also offers master classes and residencies.

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A Brief History of the New York Philharmonic



Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States and one of the oldest in the world. In continuous operation throughout two-thirds of our nation's history, the Philharmonic has played a leading role in American musical life and development. Currently, the Philharmonic plays some 200 concerts a year, most of them in Avery Fisher Hall, Lincoln Center, during the thirty-six weeks of its subscription season. Zubin Mehta became music director of the New York Philharmonic in the fall of 1978. When he concludes his tenure at the end of the 1990-91 season, he will have held the post longer than any other conductor in the orchestra's modern history. Kurt Masur, Music Director of the Gewandhaus Orchestra of Leipzig, will succeed him. Pierre Boulez, Mr. Mehta's predecessor, left the New York Philharmonic in the spring of 1977 to assume the directorship of l'Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris. He succeeded Leonard Bernstein, who was given the lifetime title of Laureate Conductor when he resigned from the orchestra in 1969. In 1971, Mr. Bernstein conducted his 1,000th New York Philharmonic concert, the only conductor in the orchestra's history to reach that record.

Since its inception, the New York Philharmonic has championed the new music of its time, giving many important works, such as Dvořák's *New World* Symphony, their first performances. Premiere performances in the United States were given to Beethoven's Eighth and Ninth symphonies, Brahms' Fourth Symphony, Mahler's First, Fourth, and Sixth symphonies, Berlioz's *Symphonie fantastique*, and many other works now in the standard repertoire. The pioneering tradition has continued to the present day with works of major contemporary composers regularly scheduled each season. The roster of composers and conductors who have led the Philharmonic includes such historic figures as Anton Rubinstein, Tchaikovsky, Dvořák, Weingartner, Mahler (who was the Philharmonic's music director from 1909-11), Rachmaninoff, Richard Strauss, Mengelberg, Furtwängler, Toscanini (music director from 1929-36), Stravinsky, Koussevitzky, and Walter (music advisor from 1947-49). Soloists who have performed with the orchestra include the great instrumentalists and singers of many generations.

The orchestra undertook its first domestic tour in 1882 under Walter Damrosch and its first European tour, also under Mr. Damrosch, in 1920. Since that time, the orchestra has performed in 348 cities in fifty countries on five continents. The 1989 Asian tour was the Philharmonic's ninth international tour since 1980. Others—all under Zubin Mehta's baton—were of Europe (1980), Mexico (1981), South America (1982), Asia (1984), Europe and Israel (1985), Latin America (1987), the Soviet Union (1988), and Europe (1988). Eight of the nine tours have been sponsored in large measure by Citibank, as part of an ongoing agreement with the orchestra that allows Citibank the option of underwriting one-third of the cost of any foreign Philharmonic tour through 1991. The Philharmonic has also made four United States tours since 1980.

Since its first recording in 1917, the Philharmonic has recorded more than 800 albums; currently more than 200 recordings are available. Television has further expanded the Philharmonic's audiences since 1950. For more than twenty years, the Philharmonic regularly broadcast its Young People's Concerts; since 1976 the orchestra has made frequent appearances on PBS's "Live From Lincoln Center" series. After nearly seventy years in Carnegie Hall, the Philharmonic moved in 1962 to Philharmonic Hall at Lincoln Center. The building was later renamed Avery Fisher Hall in recognition of a major gift, a portion of which was used in 1976 to redesign the auditorium completely. On March 7, 1982, the Philharmonic performed its

10,000th concert, a milestone reached by no other orchestra in the world. In 1965 the Philharmonic launched its first series of free public concerts in the parks of New York City. The opening concert drew a record 70,000 persons, and more than 11 million people have attended these concerts since their inception. The Philharmonic's Liberty Weekend Concert in Central Park on July 5, 1986, drew 800,000 listeners—the largest audience for a classical music concert in history, according to the *Guinness World Book of Records*.

Zubin Mehta



Zubin Mehta is in his twelfth year as music director of the New York Philharmonic; at the conclusion of his contract at the end of the 1990-91 season, he will have been the longest-tenured music director in the orchestra's modern history. Highlights of his 1990-91 season with the Philharmonic will include the Opening Night benefit concert featuring Mstislav Rostropovich, and two "Live From Lincoln Center" telecasts: a Pension Fund concert with Daniel Barenboim in October, and a New Year's Eve concert with June Anderson. He will also conduct a world premiere and several New York premieres. In January he will lead members of the Philharmonic and the Juilliard Orchestra in the opening celebration of the Mozart Bicentennial. He will conclude his tenure in May with performances of Schoenberg's *Gurrelieder*. Prior to the present tour, Mr. Mehta conducted the Philharmonic and soloist Isaac Stern in a salute to Carnegie Hall's 100th anniversary. Throughout his tenure he has led the Philharmonic on numerous major tours, to Asia, Europe, Latin America, Israel, South America, Mexico, Argentina, the Dominican Republic, and across the United States. In June 1988 he led the orchestra on a ten-day tour of the Soviet Union which culminated in an historic joint concert in Moscow's Gorky Park with the State Symphony Orchestra of the Soviet Ministry of Culture. Concurrent with his Philharmonic duties, Mr. Mehta is Music Director for Life of the Israel Philharmonic Orchestra, which he recently led on its first tour of the Soviet Union. He also serves in an advisory capacity to the Maggio Musicale Fiorentino and is a frequent guest conductor with the world's major orchestras and opera companies. Recently at the Maggio Musicale he conducted *Don Giovanni*, which was produced and directed by



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Jonathan Miller, and was the first production in a Mozart opera cycle under Mr. Mehta's direction. In 1991 he begins a five-year *Ring* cycle with the Lyric Opera of Chicago.

Born in Bombay, Mr. Mehta grew up surrounded by music. His father, Mehli Mehta, currently music director of the American Youth Orchestra in Los Angeles, co-founded the Bombay Symphony Orchestra. At eighteen, Zubin Mehta abandoned medical studies to pursue a career in music at the Academy of Music in Vienna. In 1958 he was a Conducting Fellow at the Tanglewood Music Center. At twenty-five he conducted the Vienna Philharmonic and the Berlin Philharmonic; he now returns annually to both orchestras. From 1961 to 1967 he was music director of the Montreal Symphony. In 1962 he was appointed music director of the Los Angeles Philharmonic; he held that post for sixteen years. Among his many honors and awards are the Nikisch Ring, which was bequeathed to him by Karl Böhm, and the Vienna Philharmonic Ring of Honor, commemorating the twenty-fifth anniversary of his Vienna Philharmonic conducting debut. He is an honorary citizen of the city of Tel Aviv and was awarded a Padma Bhushan (Order of the Lotus) by the government of India. Mr. Mehta has made more than thirty recordings with the New York Philharmonic, for Teldec, Sony Classical/CBS Masterworks, New World Records, RCA Red Seal, and London. Zubin Mehta and the New York Philharmonic gave three concerts during the final weekend of the 1979 Tanglewood season while the Boston Symphony Orchestra was on tour in Europe, marking the first time that the Boston Symphony Orchestra presented a visiting orchestra during its summer season at Tanglewood.

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Sandra Church



Associate principal flutist Sandra Church has been a member of the New York Philharmonic since December 1988. She was formerly principal flute with the New Jersey Symphony, Chautauqua Symphony, and Colonial Symphony, and was a frequent soloist with those orchestras. She has also performed with the Metropolitan Opera Orchestra and can be heard on its recording of Wagner's *Die Walküre*. Ms. Church earned both her bachelor's and master's degrees from the Juilliard School, where she studied with former Philharmonic principal flutist Julius Baker. During the 1987-88 season she appeared in concert with Mr. Baker in New York's "Bargemusic" series. Ms. Church is a member of the Philharmonic Ensembles and performed with them in four concerts last season at Merkin Concert Hall.

Stanley Drucker



Principal clarinetist of the New York Philharmonic, Stanley Drucker has made more than one hundred solo appearances with the Philharmonic since he joined the orchestra at age nineteen. During the 1989-90 season he was a soloist in Copland's Clarinet Concerto and Weber's Concertino for Clarinet. With the orchestra under the baton of Leonard Bernstein, Mr. Drucker gave the 1977 world premiere of John Corigliano's Clarinet Concerto, commissioned for him by the Philharmonic with funds from Board member Francis Goelet. His recording of the work with Zubin Mehta and the Philharmonic was nominated for a 1982 Grammy Award for Best Classical Performance, Instrumental Soloist with Orchestra. Other works he has recorded include Debussy's *Première rapsodie* and Nielsen's Clarinet Concerto, both with the Philharmonic under Leonard Bernstein. In addition to his duties with the Philharmonic, Mr. Drucker has appeared with ensembles throughout the world. He has also commissioned and recorded seveal works with his wife, clarinetist Naomi Drucker. A graduate of the Curtis Institute of Music, Mr. Drucker teaches at the Juilliard School of Music. He is one the few living orchestral musicians whose biography appears in The New Grove Dictionary of Music and Musicians.

Jerome Ashby



Jerome Ashby, associate principal hornist with the New York Philharmonic, joined the orchestra in 1979. Prior to that time, Mr. Ashby was a frequent soloist and principal hornist with the Symphony of the University of Mexico, a professional organization in Mexico City. He made his New York Philharmonic solo debut in a concert in Harlem's Abyssinian Baptist Church in April 1982. Born in Charleston, South Carolina, he began his musical studies at age thirteen in the New York City Public Schools. He went on to attend the Performing Arts High School in New York, and the Juilliard School, where he was the recipient of a scholarship.

David Carroll



Associate principal bassoonist David Carroll joined the New York Philharmonic in 1984. Winner of the highest prize in bassoon at the Geneva Competition, as well as the special Mozart interpretation award, he was formerly principal bassoonist of the Montreal Symphony Orchestra. An honors graduate of the New England Conservatory, he was the recipient of two Fulbright grants and of three fellowships to the Tanglewood Music Center. He has presented master classes and recitals in the United States, Canada, and Mexico and has been a visiting professor at the Eastman School of Music and the University of Toronto. Currently a faculty member at the Juilliard School, Mr. Carroll has appeared as a guest artist with the Chamber Music Society of Lincoln Center and has made solo and chamber music recordings for the Vox, Musical Heritage, Columbia, and Pro Arte labels.

Kerry McDermott



Violinist Kerry McDermott joined the New York Philharmonic in 1983 and last appeared as a soloist with the orchestra in November 1989, performing Vivaldi's Concerto for Three Violins. Ms. McDermott is a prizewinner of the Montreal International Competition and the International Tchaikovsky Competition, where she received a special award for Best Artistic Interpretation. In addition to her Philharmonic duties, she maintains an active solo career. She has performed with the Montreal Symphony, the Budapest Chamber Orchestra, the Moscow Radio Orchestra, the Taipei City Symphony Orchestra, and the North Carolina Symphony, among others. Since her solo recital debut at Carnegie Recital Hall at age seventeen, she has continued to give recitals and to perform with orchestras throughout the United States. Ms. McDermott studied with Raphael Bronstein and Vladimir Spivakov and worked in master classes with Yehudi Menuhin, Joseph Gingold, Erica Morini, Henryk Szeryng, and Mstislav Rostropovich. She is a member of the McDermott Trio with her sisters Anne-Marie and Maureen, and also of the Emelin Trio. She has made numerous radio and television appearances and had a featured role in the motion picture *Fame*. This summer she participated in the Marlboro and Newport Music Festivals.

Sharon Yamada



Before joining the New York Philharmonic in August 1988, violinist Sharon Yamada was assistant concertmaster of the New Haven Symphony Orchestra for five seasons. She received her master's degree in violin studies in 1987 from the Yale School of Music and graduated with honors from Yale College in 1985 as an architecture major. During her school years, she was also concertmaster of the Yale Symphony and a winner of its concerto competition. Ms. Yamada's teachers have included Syoko Aki at Yale, Szymon Goldberg, and Masao Kawasaki. In her home town of Los Angeles, she attended the Crossroads School for the Performing Arts and Sciences and was a student of Alice Schoenfeld. Active in chamber music, Ms. Yamada has performed with the New York Philharmonic Ensembles and the New Jersey Chamber Music Society.

Rebecca Schatz



Violist Rebecca Schatz joined the New York Philharmonic in 1986 at the age of twenty. She began studying violin as a child and switched to the viola at age sixteen. She is a graduate of the Juilliard School, where she was principal violist of the school's principal orchestra. Three summers in the Fellowship Program at the Tanglewood Music Center helped shape her musical development and opened her eyes to the world of chamber music. Ms. Schatz is an active member of the New York Philharmonic Ensembles. Her husband Jack is a freelance bass trombonist. Their first child, Brian David, was born in September 1989.

Peter Simenauer



Peter Simenauer, the New York Philharmonic's E-flat and associate principal clarinetist, joined the orchestra at the invitation of Leonard Bernstein in 1960. A member of the Israel Philharmonic for nine years, Mr. Simenauer became that orchestra's youngest member in 1950. He has performed widely with various chamber music groups in the United States and around the world and has appeared as a soloist with the Israel Philharmonic. Born in Berlin, Germany, Mr. Simenauer began musical studies with his father, then continued in Paris with André Vacellier and later in New York with Leon Russianoff. In 1953 he was the recipient of the first prize for wind instruments at the

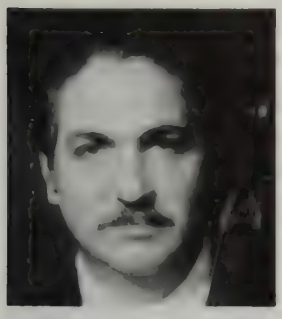
Mozarteum Competition; this was followed by an extensive European concert tour. Mr. Simenauer is a member of the New York Philharmonic Ensembles and has on several occasions performed as guest artist with the Chamber Music Society of Lincoln Center. During several summers he has participated in the Hidden Valley Music Festival in Carmel, California, where he has held master classes, given recitals, and performed chamber music. His recordings include the Mozart Clarinet Quintet with the Pascal String Quartet. Mr. Simenauer teaches at the Mannes School of Music.

Yoko Takebe



Violinist Yoko Takebe joined the New York Philharmonic in 1979. A former member of the Philadelphia Orchestra, her early training in Tokyo included music and traditional Japanese dance. While attending the Toho School of Music, she was a pupil of Hideo Saito and Saburo Sumi. At age thirteen, Ms. Takebe won the NHK Broadcasting Competition, which resulted in numerous radio and television appearances. After moving to New York, she graduated from the Juilliard School as a student of Ivan Galamian. She then continued her studies in Switzerland with Joseph Szigeti. Ms. Takebe is a frequent participant in the New York Philharmonic Ensembles, performing with them both at home and abroad. She is on the faculty of the City College of New York. Her husband, Michael Gilbert, is a Philharmonic violinist as well. Their children—Jennifer, a violinist, and Alan, a conductor—attend the Curtis Institute of Music. Ms. Takebe's most recent solo appearance with the New York Philharmonic was in November 1989.

Gerald Appleman



Gerald Appleman joined the New York Philharmonic in 1966 and was appointed assistant principal cellist in December 1988. A student of Leonard Rose at the Juilliard School, Mr. Appleman was formerly principal cellist with the Cleveland Orchestra and the San Antonio Symphony. He has performed with numerous chamber groups in the New York area and has been a participant with the Marlboro Festival, the Festival Casals, and the New Jersey Chamber Music Society. His wife, Sandra C. Appleman, is also a cellist. His son is enrolled in the M.D./Ph.D. program at New York University, and his daughter attends Earlham College.

Jonathan Feldman



Pianist Jonathan Feldman performs regularly in concert with members of the New York Philharmonic and the Boston Symphony Orchestra. He has performed as an ensemble player and accompanist with such artists as Nathan Milstein, Pierre Fournier, Itzhak Perlman, Zara Nelsova, and Joshua Bell, and has also maintained an active solo career. He has recorded for CBS Masterworks, RCA Red Seal, Titanic, and Philo, among other labels, and made a recording with Ani and Ida Kavafian for Nonesuch. A graduate of the Juilliard School, Mr. Feldman has been on the school's faculty since 1989. He lives in New Jersey with his wife, Judith LeClair, principal bassoonist of the New York Philharmonic. He last performed at Tanglewood in 1984, in recital with Joseph Silverstein, during Mr. Silverstein's final summer as concertmaster with the Boston Symphony Orchestra.

New York Philharmonic
1990 Summer Tour Orchestra Personnel

Zubin Mehta, *Music Director*
Leonard Bernstein, *Laureate Conductor*
Samuel Wong, *Tour Assistant Conductor*
David Del Tredici, *Composer-in-Residence*

Violins

Glenn Dicterow
Concertmaster
The Charles E. Culpeper Chair
Charles Rex
Associate Concertmaster
The William Petschek Family Chair
Kenneth Gordon
Assistant Concertmaster
Enrico Di Cecco
Carol Webb
Yoko Takebe

Gabriel Banat*
Emanuel Boder
Newton Mansfield
Kerry McDermott
Gino Sambuco
Allan Schiller
Fiona Simon
Richard Simon
Max Weiner
Oscar Weizner
Donald Whyte

Marc Ginsberg
Principal
Vladimir Tsypin
Assistant Principal
Jacques Margolies*
Oscar Ravina*

Matitiahu Braun
Marilyn Dubow
Martin Eshelman
Michael Gilbert
Judith Ginsberg
Nathan Goldstein
Hae-Young Ham
Myung-Hi Kim
Hanna Lachert
Gary Levinson
Daniel Reed*
Mark Schmoockler
Sharon Yamada
Karen Bentley†
Joyce Flissler†
Asya Meshberg†
Nancy Wu†

Violas

Leonard Davis
Principal
Irene Breslaw
Assistant Principal
Dorian Rence

Peter Kenote
Barry Lehr
Kenneth Mirkin
Judith Nelson
Dawn Riggs
Rebecca Schatz
Karen Dreyfus†
MaryHelen Ewing†
Katherine Greene†

Cellos

Lorne Munroe
Principal
The Fan Fox and Leslie R. Samuels Chair
Alan Stepansky
Associate Principal
Gerald K. Appleman
Assistant Principal
Evangeline Benedetti

Bernardo Altmann
Lorin Bernsohn
Paul Clement
Nancy Donaruma
Valentin Hirsu
Avram A. Lavin
Thomas Liberti*
Asher Richman*
Avron Coleman†
Jacqueline Mullen†

Basses

Eugene Levinson
Principal
The Redfield D. Beckwith Chair
Jon Deak
Associate Principal
Orin O'Brien
James V. Candido
William Blossom
Walter Botti
Randall Butler
Lew Norton
Michele Saxon
John Schaeffer

Flutes

Jeanne Baxtresser
Principal
The Lila Acheson Wallace Chair
Sandra Church
Associate Principal
Renée Siebert
Mindy Kaufman

Piccolo

Mindy Kaufman

Oboes

Joseph Robinson
Principal
The Alice Tully Chair
Sherry Sylar
Associate Principal
Jerome Roth

English Horn

Thomas Stacy

Clarinets

Stanley Drucker
Principal
The Edna and W. Van Alan Clark Chair
Peter Simenauer
Associate Principal
Michael Burgio
Stephen Freeman

E-flat Clarinet

Peter Simenaeur

Bass Clarinet

Stephen Freeman

Bassoons

Judith LeClair
Principal
David Carroll
Associate Principal
Leonard Hindell
Bert Bial

Contrabassoon

Bert Bial

Horns

Philip Myers
Principal
The Ruth F. and Alan J. Broder Chair
Jerome Ashby
Associate Principal
L. William Kuyper
Assistant Principal
John Carabella
Ranier De Intinis
Aubrey Facenda

Trumpets

Philip Smith
Principal
Vincent Penzarella
Carmine Fornarotto
Kenneth DeCarlo†

Trombones

Joseph Alessi
Principal
David Finlayson
Edward Erwin
Assistant Principal

Bass Trombone

Donald Harwood

Tuba

Warren Deck
Principal

Timpani

Roland Kohloff
Principal
Morris Lang
Associate Principal

Percussion

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Daniel Druckman†

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†Replacement

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

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Ruth Negri*

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Harpsichord
Lionel Party*
Organ
Leonard Raver*
Piano
Harriet Wingreen
Jonathan Feldman

Orchestra Personnel Manager
Carl R. Schiebler

Assistant Orchestra Personnel Manager
John Schaeffer

Librarians
Lawrence Tarlow
Principal
John Perkel*
Assistant Principal
Thad Marciniak

Stage Representative
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Frank Milburn
Music Administrator

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Director of Administrative Services

Maynard E. Steiner
Controller

Allison Beth Vulgamore
Orchestra Manager

Daniel J. Windham
Director of Educational Activities

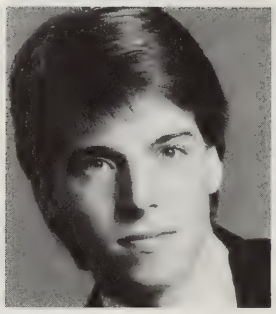
Leonard Slatkin



Leonard Slatkin has led the Saint Louis Symphony Orchestra to international prominence during his eleven years as its music director and conductor. In 1989 he assumed the additional post of artistic director and principal conductor of the Great Woods Festival. For ten years he was artistic director of the Minnesota Orchestra's Sommerfest. In January 1989 Mr. Slatkin signed an exclusive, five-year, thirty-disc recording contract with BMG Classics/RCA Red Seal, under which he will record symphonies of Mahler, Shostakovich, and Tchaikovsky, as well as music by Aaron Copland and Walter Piston, with the Saint Louis Symphony; Richard Strauss's *Salome* with the Bavarian Radio Orchestra; and Elgar's Symphony No. 1 and Castelnuovo-Tedesco's Guitar Concertos with the London Philharmonic, among other works. Mr. Slatkin has also achieved acclaim as an opera conductor, with the Lyric Opera of Chicago, Vienna State Opera, Stuttgart Opera, Opera Theatre of Saint Louis, and Hamburg Opera. He has led the Saint Louis Symphony across the United States and on highly acclaimed tours to Europe and the Far East. Last summer he served as one of two principal conductors for the second tour of the American-Soviet Youth Orchestra. Since his 1974 debut with the New York Philharmonic and his European debut with the Royal Philharmonic that same year, Mr. Slatkin has appeared regularly with the major orchestras of the United States and Europe. His varied discography for Telarc, EMI/Angel, RCA, and CBS Masterworks reflects his wide-ranging and imaginative programming. He has received many honors, including ASCAP awards in 1984 and 1986 for "adventuresome programming of contemporary music" with the Saint Louis Symphony; the Declaration of Honor in Silver from the Austrian Ambassador to the United States for outstanding contributions to cultural relations between the two countries; the Lamplighter Award from the St.

Louis Chapter of the Public Relations Society; and an honorary doctorate from the Juilliard School of Music, which he attended. Born in Los Angeles, Leonard Slatkin was surrounded by a musical family as a boy. His parents, conductor-violinist Felix Slatkin and cellist Eleanor Aller, were founding members of the Hollywood String Quartet. After beginning his musical career on the piano, he first studied conducting with his father and then continued with Walter Susskind at Aspen and Jean Morel at the Juilliard School. Mr. Slatkin made his Boston Symphony Orchestra debut in January 1980 and appeared most recently with the orchestra at Tanglewood last summer.

Joshua Bell



In 1982, at fourteen, Joshua Bell became the youngest guest soloist ever to appear at a Philadelphia Orchestra subscription concert. In 1985 he made his Carnegie Hall debut with the Saint Louis Symphony, subsequently joining them on their first European tour. His 1987 tour of Germany with the Indianapolis Symphony and his London debut with the Royal Philharmonic Orchestra led to engagements with major orchestras in Europe. His debut recital in Tokyo was shown on the nationwide NHK television network, and he has been guest soloist with the major orchestras of the United States and Canada. Equally active as a recitalist, Mr. Bell performs regularly throughout the United States and Europe and is a frequent guest at summer festivals worldwide. Chamber music takes him annually to the Marlboro Festival, Spoleto USA, and Spoleto Italy. This summer Mr. Bell toured the Soviet Union, western Europe, and the United States as featured soloist of the American-Soviet Youth Orchestra. During the 1990-91 season he returns to the Far East and performs on an extended European tour that includes appearances with major orchestras of eight countries. His schedule in the United States includes a coast-to-coast recital tour and concerts with the National Symphony, the Dallas Symphony, the San Francisco Symphony, the Toronto Symphony, and the New York Chamber Symphony. Mr. Bell is the first violinist in ten years to be signed exclusively by London Records; his recordings include the Bruch and Mendelssohn concertos with Sir Neville Marriner and the Academy of St. Martin-in-the-Fields, an album of virtuoso cameos accompanied by pianist Samuel Sanders, and the Tchaikovsky and Wieniawski concertos in D minor with Vladimir Ashkenazy and the Cleveland Orchestra. Most recently he has concentrated on French repertoire, recording Lalo's *Symphonie espagnole* and the Saint-Saëns Concerto No. 3 with Charles Dutoit and the Montreal Symphony, and a recital album of the Franck, Fauré, and Debussy sonatas with pianist Jean-Yves Thibaudet, a frequent chamber music partner. Born in Bloomington, Indiana, in 1967, Joshua Bell showed unusual musical promise at a very early age; by age twelve his progress took him to the distinguished violin pedagogue Josef Gingold. He has appeared on the MacNeil-Lehrer News Hour and on several other television programs. In 1986, in recognition of his extraordinary achievements, he was awarded the Avery Fisher Career Grant. Mr. Bell plays a 1726 Stradivarius violin whose unusual guitar shape is unique among instruments attributed to Antonio Stradivari. He made his Boston Symphony Orchestra debut at Tanglewood last summer.

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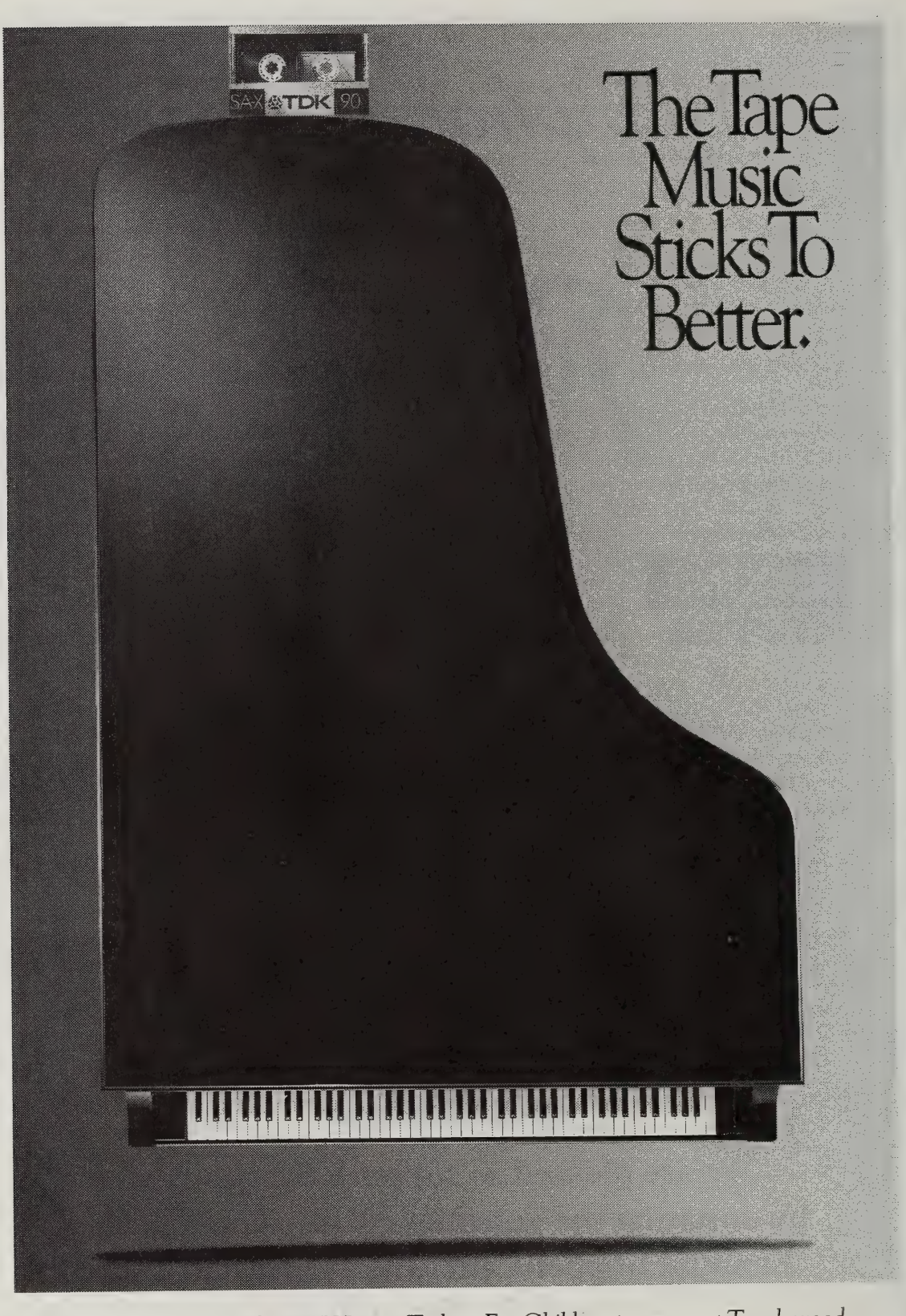
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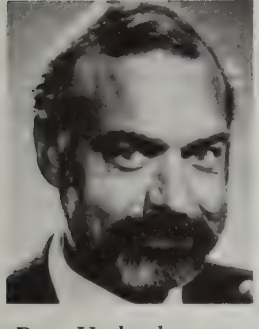
Betty Benthin



Roberto Diaz



Doriot Anthony Dwyer



Peter Hadcock



Lois Schaefer



Charles Smith



Carl St. Clair



Pascal Verrot

As the Boston Symphony Orchestra's 1990 Tanglewood season draws to a close, the entire BSO family extends sincere thanks and best wishes to six departing Boston Symphony members. Though she has continued to perform with the orchestra through the end of the Tanglewood season, Doriot Anthony Dwyer officially retired from her position as the Boston Symphony Orchestra's principal flute this past December. Ms. Dwyer was appointed to the orchestra in 1952 by then music director Charles Munch and retires after thirty-eight years of service. Retiring at the end of the orchestra's 1990 Tanglewood season are violist Betty Benthin, who joined the orchestra in 1977 during Seiji Ozawa's music directorship (thirteen years of service); clarinetist Peter Hadcock, who joined the orchestra in 1965 when Erich Leinsdorf was music director (twenty-five years of service); piccolo player Lois Schaefer, who also joined the orchestra in 1965; and percussionist Charles Smith, who joined the orchestra in 1943 during Serge Koussevitzky's tenure as music director (forty-seven years of service). Violist Roberto Diaz joined the orchestra in March 1986 (four-and-a-half years of service) and leaves this fall to become principal violist of the National Symphony in Washington, D.C. Also leaving the orchestra at the end of the Tanglewood season are assistant conductors Carl St. Clair and Pascal Verrot.

All best wishes and many thanks to them all, for their devoted service to the Boston Symphony Orchestra and for their distinguished contributions to Boston's musical community.



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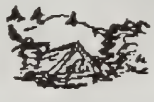
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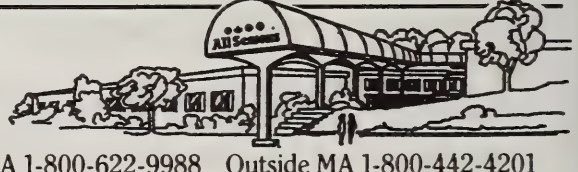
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A Message from John Oliver

Today's Boston Symphony performance of the Berlioz Requiem *celebrates the twentieth anniversary of the Tanglewood Festival Chorus, which was first heard on April 11, 1970, in a BSO performance of Beethoven's Ninth Symphony under the direction of Leonard Bernstein; the Chorus Pro Musica also participated. That summer brought performances—all also involving other local choruses—of Bernstein's* Chichester Psalms *under Seiji Ozawa, Mahler's* Resurrection *Symphony under Leonard Bernstein, Beethoven's Ninth Symphony under William Steinberg, and, to close the Tanglewood season, the Berlioz* Requiem *under Seiji Ozawa; there was also a performance of Mozart's* Così fan tutte *under Mr. Ozawa, with the TFC as the only participating chorus. Having earned its independence that summer, the Tanglewood Festival Chorus was "on its own" beginning the following year, with the 1971 Tanglewood season.*

When Harry Kraut, then an associate manager of the Boston Symphony Orchestra, called me into his office in the fall of 1969 and asked whether I would oversee the choral and vocal activities of the Berkshire Music Center for the summer of 1970, he also asked me to envision the program that I would most like to see. Perhaps through the intervention of some benign god, I knew. I wanted to build a program for singers around the marvelous teaching of Phyllis Curtin, and I wanted to form a chorus specifically for the Tanglewood Festival concerts. That chorus would rehearse in Boston and be in residence in Lenox during each concert period. This was immediately agreed to in principle, and after much discussion—with Harry, and with Mary Smith, the orchestra's concert manager—and much stubbornness on my part, the name of the chorus was settled upon and the Tanglewood Festival Chorus was born. It should be noted that until that time, the Boston Symphony had no chorus of its own, and all choral works were parceled out piecemeal to the half-dozen best local choruses.

Since the Boston Symphony Orchestra is a conservative organization and not given to taking unnecessary chances, I was given a mandate to go ahead in the following manner: the Vocal Program would have five singers, one vocal coach, and Phyllis



The Tanglewood Festival Chorus today

Joshua Bell

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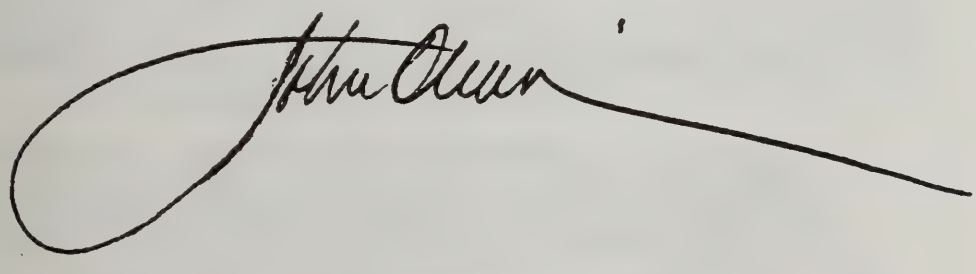
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Curtin, and the chorus would consist of sixty singers and sing all of the first season's concerts jointly with another chorus—an arrangement that didn't engender a feeling of permanence for those of us involved in that first, pioneering year. There was an interesting twist, however, in that the final concert of that 1970 summer season was to be the Berlioz *Requiem*, and the other choruses participating happened to be the Framingham Choral Society and the MIT Glee Club, both of which happened also to be conducted by me. I remember very exactly the piano rehearsal of this work at Tanglewood, on the hottest, steamiest, rainiest night of all time. The chorus arrived at 6:30, exhausted after the drive from Boston in the monsoon, and sang flat for three hours. Not an auspicious event, but the performance itself was beautiful and the chorus sang very well.

Twenty years later I am happy to report the obvious: that the first season was judged a success, and that a full-fledged 120-member chorus was recruited for the second Tanglewood season, to sing without the support of other groups. The excitement that we felt in that first "real" season can easily be imagined by a perusal of the repertory that challenged us: the Bach *Magnificat*, Brahms *Alto Rhapsody*, and Berlioz *Damnation of Faust*, conducted by Seiji Ozawa; Monteverdi's *Vespers of 1610*, conducted by Michael Tilson Thomas; Beethoven's *Missa Solemnis* under the direction of Leonard Bernstein; the Mozart *Requiem* and Schubert's G major Mass, under the direction of Colin Davis.

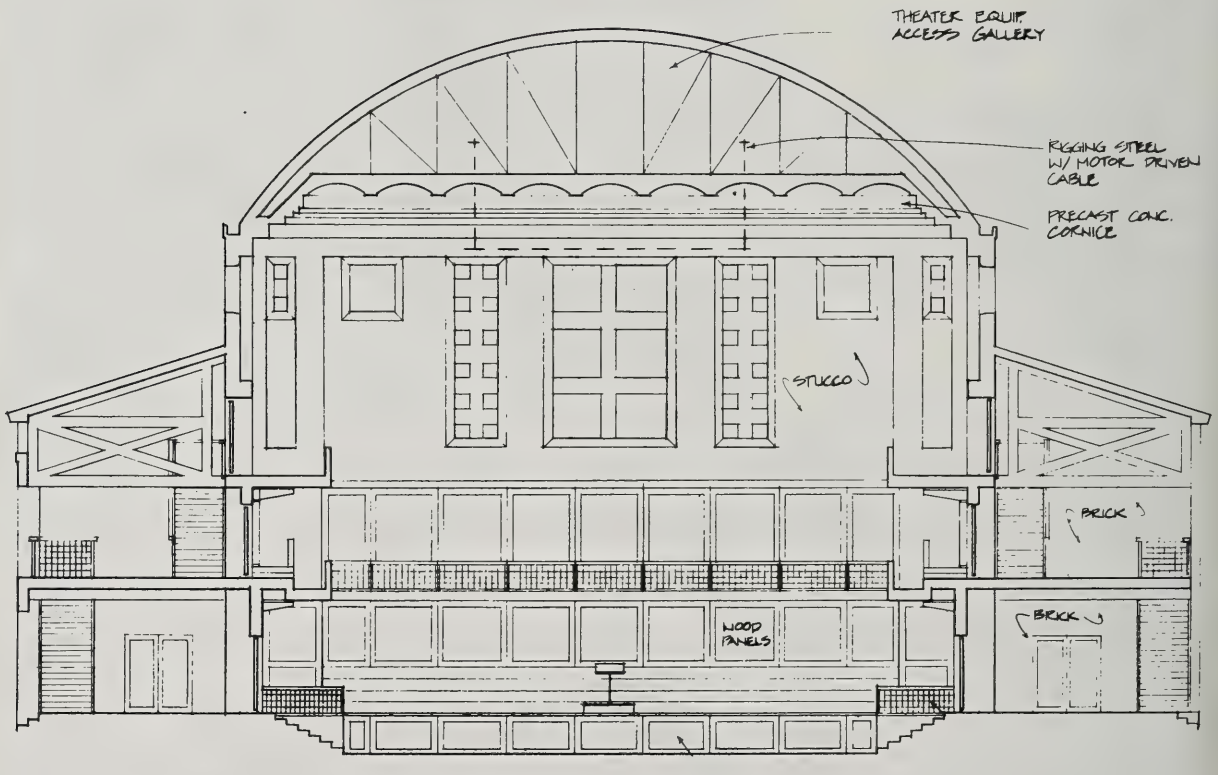
Beginning in the 1971-72 season the chorus regularly began to sing the winter concerts as well. Now, in 1990, we carry a roster of some 200 singers from which we draw the requisite number for any given performance. Auditions are held after Labor Day and again in March for the dual seasons that we sing each year (there are usually very few places, as the attrition rate hovers around an incredibly low seven or eight percent). The chorus sings in eight languages, singing all the great works of the repertoire, as well as the operatic repertoire, from memory. In addition, we record regularly with both the Boston Symphony Orchestra and the Boston Pops Orchestra, travel regularly with the orchestra to Carnegie Hall, and occasionally tour independently. (Incidentally, the Vocal Program at Tanglewood now includes twelve Fellows, twenty students in the Phyllis Curtin seminar, and five Fellowship vocal coaches, as well as four faculty vocal coaches.)

These first twenty years have been marked by a spirit of genuine excitement about music, and as our skills have developed and grown, so, too, has that spirit. It is this love of our art that has made the Tanglewood Festival Chorus what it is, and we eagerly anticipate the next twenty years.



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BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

Sunday, August 26, at 2:30

SEIJI OZAWA conducting

BERLIOZ — Requiem (*Grande Messe des morts*), Opus 5

Requiem et Kyrie (Introitus)
Dies irae (Prosa)
Quid sum miser
Rex tremendae
Quaerens me
Lacrymosa
Domine, Jesu Christe (Offertorium)
Hostias
Sanctus
Agnus Dei

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
FRANK LOPARDO, tenor

This performance of the Berlioz "Requiem" celebrates the 20th anniversary of the Tanglewood Festival Chorus.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, New World, Erato, and Hyperion records

Baldwin piano

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Last fall, the incentive of a Kresge Foundation challenge grant helped launch a fund of $1 million for the Orchestra to draw upon from time to time to purchase instruments for use by the players. The BSO would retain ownership.

Donations of both outright gifts and instruments are being sought to reach this ambitious goal for the BSO's Instrument Acquisition Fund. Fine pianos, period instruments, special bows, heirloom violins, etc. all make ideal gifts. The terms of the Kresge challenge grant require that we complete our efforts by October 1990. Opportunities for naming instruments and for other forms of donor recognition may be available according to the wishes of the donor.

If you are interested in this program please contact me or Joyce Serwitz here at Tanglewood at (413) 637-1600, or in Boston weekdays at (617) 266-1492. Your support will help make a difference that will be music to our ears!

George H. Kidder
President

Tanglewood
1 9 9 0

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Sunday, August 26, at 2:30

Seiji Ozawa and the members of the Boston Symphony Orchestra dedicate today's performance of the Berlioz "Requiem" to the memory of Samuel Mayes with gratitude and affection. Mr. Mayes, who died Friday night at the age of seventy-three, was principal cellist of the Boston Symphony Orchestra from 1948 to 1964. Educated at the Curtis Institute of Music, Mr. Mayes was also principal cellist with the Philadelphia Orchestra for many years.

Tanglewood
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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director

Sunday, August 26, at 2:30

Please note that members of the 1990 Tanglewood Music Center Orchestra will join the Boston Symphony Orchestra for this afternoon's performance of the Berlioz *Requiem*.

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NOTES

Hector Berlioz
Grande Messe des morts, Opus 5

Louis-Hector Berlioz was born in La Côte-Saint-André, Isère, France, on December 11, 1803, and died in Paris on March 8, 1869. He composed his Grande Messe des morts, *or* Requiem, *in the spring of 1837 (reusing some material from a Mass of 1825). He completed the work on June 29, 1837, and François-Antoine Habeneck conducted the first performance in the church of St. Louis-des-Invalides in Paris on December 5; Gilbert-Louis Duprez was the tenor soloist. Leopold Damrosch led the American premiere at New York's Academy of Music with the Oratorio Society and soloist Italo Campanini on May 4, 1881. B.J. Lang led his Cecilia Society chorus in the first Boston performance at the Music Hall on February 12, 1882, with Charles Adams as soloist. The work was not performed by the Boston Symphony Orchestra until Charles Munch conducted it in April 1951, with the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, director, and tenor David Lloyd. Munch led the first Tanglewood performance in 1952, with the Festival Chorus and tenor Andrew McKinley. Seiji Ozawa led the most recent Tanglewood performance on August 19, 1977, with tenor Kenneth Riegel and the Tanglewood Festival Chorus and Choir, John Oliver conductor; on that occasion the BSO was joined by the Tanglewood Music Center Orchestra and the brass players of the Boston University Tanglewood Institute Young Artists Orchestra.*

The score calls for a tenor soloist (or, alternatively, ten tenors from the chorus singing in unison); a large mixed chorus specified by the composer as eighty women, sixty tenors, and seventy basses; and a basic orchestra of four flutes, two oboes and two English horns, four clarinets, eight bassoons, twelve horns, fifty violins, twenty each of violas and cellos, and eighteen double basses. (Berlioz notes in the score, "The number indicated are only relative. If space permit, the Chorus may be doubled or tripled and the orchestra be proportionately increased. If one has an immense chorus of 700 or 800 voices, the entire group should sing only in the Dies irae, *the* Tuba mirum, *and the* Lacrymosa." *Such numbers have rarely, if ever, been used in an actual performance.) In addition to these already substantial forces Berlioz adds, at the* Tuba mirum *and two later passages, four brass groups stationed, as he indicates in the score, at the four corners of the auditorium): North: four cornets in B-flat, four trombones, and two tubas; South: four trumpets in E-flat, four trombones; and West: four trumpets in B-flat, four trombones, and four tubas.*

Time and time again during his life Berlioz completed a major work that he was never able to hear (such as his extraordinarily original cantata *The Death of Cleopatra*, which frightened the conservative judges out of giving him the Prix de Rome in 1829, or the complete version of his masterly opera *The Trojans*) or that he heard but once (*The Damnation of Faust*). The originality of his musical language put off potential performers, while the sheer number of performers called for in some of his works generated the legend that he composed only unwieldy, impractical scores. The *Requiem*, though, or *Grande Messe des morts*, to give its formal title, enjoyed a real and lasting success during Berlioz's lifetime. Yet even the *Requiem* had to face its share of problems before reaching its first performance. An original composer viewed as a young Turk by the entrenched forces of art and politics rarely has an easy time of it, though in this case the complex story—with some farcical elements—had a happy ending.

In 1836 the French Minister of the Interior, Count Adrien de Gasparin, decided to commission a Requiem Mass from Berlioz as part of a campaign to restore sacred music to a new level of prestige, committing the sum of 3,000 francs from the public treasury for this purpose. The work was to be performed in a special memorial concert on July 28, 1837, to commemorate those who had died in the July Revolution seven years earlier.

Naturally a potential commission from a government agency was hemmed about with restrictions. Perhaps the most important in this case was the existence of a senior figure who needed to be taken into account, the seventy-six-year-old Luigi Cherubini, an Italian by birth but French through long residence and contributions to French musical life as director of the Conservatoire and composer of operas and church music. Cherubini had just written a Requiem for men's voices and orchestra, a work of substantial power and originality that had not yet been performed. Needless to say, many voices urged the choice of Cherubini's new work—a bird in the hand—over the dangerously advanced tendencies of Berlioz. To complicate all this, Cherubini had disliked Berlioz for many years, considering him both impertinent and artistically dangerous; for his part Berlioz tells some funny stories about Cherubini in his *Memoirs*, but he was always respectful of his works when he reviewed performances in the press.

But de Gasparin chose Berlioz, who happened to hear about the commission from a friend. When he went to thank de Gasparin, the Minister discovered that Berlioz had not yet received the formal document confirming the commission; political delaying tactics had prevented its taking effect. The Minister of Fine Arts, Edmond Cavé, disapproved of Berlioz as the composer-designate. He knew that de Gasparin's term in office was almost up, and he hoped that by not writing the letter containing the commission, it would be overlooked until it was too late. Only on the day before de Gasparin left the Ministry did he discover Cavé's tactic and order him to send the commission at once. Thus the first hurdle was passed. (It is entirely appropriate that Berlioz should have dedicated the published score to de Gasparin, without whom it would simply never have come into existence.)

Berlioz received the confirmation in March 1837. Accepting it was a bold risk for him to take. The publicity attendant on the event would, of course, be very helpful for

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a young composer, but by the same token, failure would be devastating. And he had only four months in which to compose a large-scale work—actually even less, considering the time necessary to copy the parts, proofread them, and rehearse the score.

He described his immediate reaction to getting the commission in a letter to his sister Adèle: "At first my brains boiled over. I was dizzy. Today the eruption has been regulated. The lava has made its bed and God willing everything will go well." Once the first flush of excitement wore off, Berlioz settled down to make a thorough study of the Latin text in order to work out its formal and expressive possibilities. On March 8 he wrote to his father:

> Today I finished the prosa for the dead, beginning with the *Dies irae* and ending at the *Lacrymosa*; it is a poem of sublime enormity. I've mastered my subject, and I now think that my score will be of considerable proportions!

Berlioz's statement that he had "finished" such a substantial part of the work simply meant that he had considered the text in detail and probably planned some of its musical organization. Once he started writing the music, ideas came thick and fast. "The outline of one piece [movement] was barely sketched before the next formed itself in my mind." Just two and a half months later, on May 22, he wrote to Liszt, informing him, "My *Requiem* is finished!—this time referring to the music, though only to a detailed sketch, since it took him until June 29 to write out the complete orchestral score.

Imagine the composer's chagrin and frustration when he learned, within a week of the scheduled ceremony and premiere, that the event had been cancelled! He was already out several thousand francs for copying and rehearsal costs, not to mention his fee for the composition. The new Minister of the Interior assured him that, at the earliest opportunity, he would receive the Legion of Honor—a proffered consolation prize that left Berlioz bitter with sarcasm. He recalled those days in his *Memoirs*:

> I counsel all struggling artists who read this true account to profit by my experience and ponder what befell me. They will learn the useful if melancholy lesson that in such situations one must trust nobody and nothing, put no more faith in written undertakings than spoken ones, and arm oneself against heaven and hell.

For months he tried to get Cavé to pay him the money that was owed him, at least enough to discharge his debts.

After one unhappy interview with that Minister in mid-October, he had left, only to be summoned back in a hurry a few hours later. News had arrived of the French cap-

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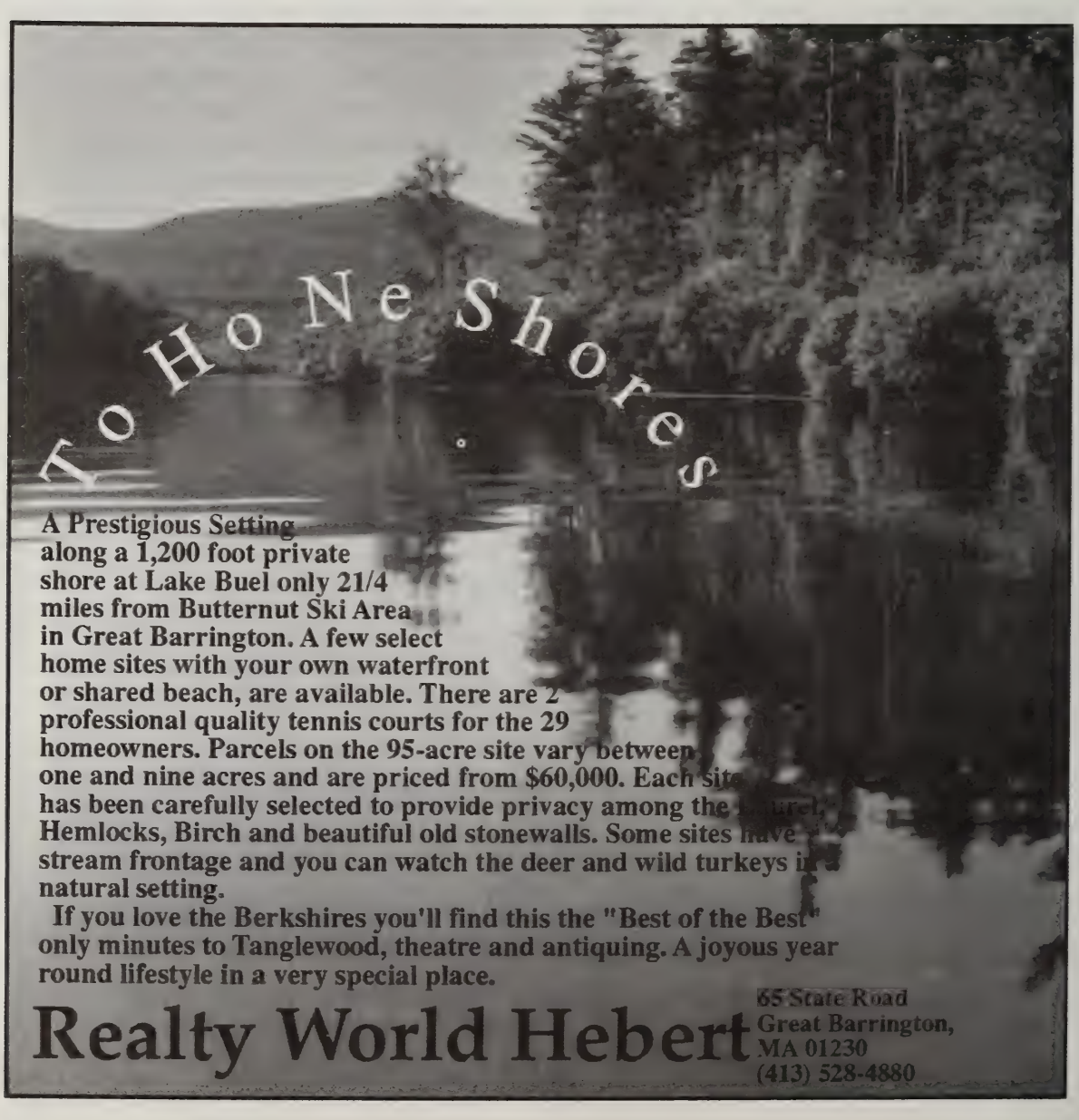


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ture of Constantine, a hill-town in Algeria, during which General Damrémont had been killed. The government ordered a solemn service for him and the other soldiers slain in the battle. Cavé, sensing a golden opportunity to rid himself of the troublesome Berlioz (and the necessity of paying him what was due), evidently mentioned his unperformed *Requiem* to the Minister of War, General Bernard, who decided that it should be performed at the service in the Invalides.

There was only one catch: Cavé informed Berlioz that his work would have to be conducted by François-Antoine Habeneck, who was in charge of music for state occasions, and who simply could not be left out. Berlioz had no choice but to consent despite the fact that Habeneck had been on bad terms with him for several years. Still, the rehearsals started in a congenial atmosphere. The dress rehearsal on December 4 aroused tremendous admiration from the major figures of Parisian artistic life, who showed up to hear the new piece.

But the next day, at the premiere itself, Habeneck came close to ruining the performance at the trickiest moment in the piece—the first entrance of the four brass ensembles offering the summons to the Last Judgment. At precisely that moment, when a change in tempo occurs and these players are to enter for the first time in the



piece—a moment that particularly needs the attention of the conductor—Habeneck unaccountably put down his baton, produced his snuff-box, and took a pinch of snuff! There is no doubt that he actually did this; several eyewitness accounts record it. But his motivation has been debated. Opinions have varied ever since: was it spite and a determination to ruin the performance (the composer's view), laziness, incompetence, or fear of confronting one of the score's trickier passages head on? Berlioz was seated immediately behind Habeneck for the performance, not entirely convinced of the conductor's good will. His suspicions saved the day.

> I had been keeping my eye on him. In a flash I turned on my heel, sprang forward in front of him and, stretching out my arm, marked out the four great beats of the new tempo. The bands followed me and everything went off in order. I conducted the piece to the end. The effect I had dreamed of was attained. When, at the final words of the chorus, Habeneck saw that the *Tuba Mirum* was saved, he said, "God! I was in a cold sweat. Without you we would have been lost."
>
> "I know," I replied, looking him straight in the eye. I did not say another word.

Despite Habeneck's dereliction—or sloppiness or incompetence, as the case may be—the *Requiem* was an immediate success, though that did not solve the financial problems immediately. The Ministry of War paid for the actual costs of the performance, but every time Berlioz attempted to have the earlier expenses reimbursed by the Ministry of the Interior, Cavé insisted that the allotted sums had "somehow" been spent elsewhere, without his knowledge. After five months of fruitless waiting and requesting, Berlioz promised Cavé that unless he was paid at once he would involve the Minister in a public financial scandal, simply by reporting the facts of his case—and Cavé's own explanations—in the press. Within ten minutes he had a check for 3,000 francs.

During the months in which he was waiting for this money, the opposition press published reports that Berlioz was the darling of the establishment and that he had received 30,000 francs for the *Requiem*. As he noted wryly in his *Memoirs*: "They merely added a nought to the sum which I had not received. That is how history is written."

The success of the *Requiem* led to its publication almost immediately (for this reason it bears a misleadingly low opus number, below that of many earlier works, including the *Symphonie fantastique* and *Harold in Italy*). The Parisian publisher Schlesinger brought out the score in 1838. The work's success continued, though often through performances of just a few movements at a time, since its scope was still rather daunting. Over the years Berlioz led a number of these performances, and he kept touching up or improving the piece; the changes involved several small cuts, reworking of the choral lines, and adjustment of the Latin accentuation. These were incorporated in a new edition published by Ricordi in 1852. A few final adjustments of the Latin were added for a third edition, also published by Ricordi, in 1867. No other large work by Berlioz appeared in three different editions during his lifetime. This fact alone is an indication of the work's immediate and lasting success.

The *Requiem* is one of the works most often cited by those who, for nearly a century after Berlioz's own time, insisted that he wrote bloated, impractical scores for enormous musical forces out of a kind of megalomania. It is true that the *Requiem* calls for a very large ensemble. Yet the entire complement of musicians is needed only for three of the ten movements, where they have a truly powerful effect that is entirely suitable to expression of the text at those points. In the piece as a whole Berlioz provides a wide range of varied sonorities and textures, ranging all the way from unaccompanied chorus to the full enlarged orchestra, chorus, and four brass ensembles.

Like Verdi, with whose *Requiem* this work is most easily compared, Berlioz concen-

trates the expressive power of the work on the dramatic picture of the Last Judgment as depicted in the prosa or sequence *Dies irae*, a text attributed to Thomas of Celano (who died about 1250) depicting the terrors of the final reckoning. Of the ten numbers into which Berlioz divided his score, five (*Dies irae*, *Quid sum miser*, *Rex tremendae*, *Quaerens me*, and *Lacrymosa*) are devoted to a full setting of this poem, which thus dominates the work (as it does Verdi's *Requiem*). The three "big" passages fall within this sequence as the beginning, middle, and end of the poem.

To modern audiences familiar only with those choral-orchestral works that remain in the current repertory, the sheer size of the performing forces for Berlioz's *Requiem* comes as something of a shock after the Mass settings of, say, Mozart, Haydn, Beethoven, or Schubert. But we are largely unfamiliar with the French repertory that preceded Berlioz, and we have quite thoroughly forgotten the choral works produced in response to the French Revolution. In Berlioz's own time the sheer size of the *Requiem* was not unusual—especially since it had been composed for a national ceremony of remembrance. What *was* unusual was the variety and dramatic expressive power with which Berlioz manipulated the forces he had at hand, and which have meant that his score has survived in the repertory while so many other works have been forgotten.

One mark of the "normality" of the large performing forces in the *Requiem* comes from the fact that part of the work is a recomposition of one of Berlioz's first pieces, a *Messe solenelle* of 1825. There, for a portion of the *Resurrexit* describing the coming last judgment ("*et iterum venturus est judicare vivos et mortuos*"), Berlioz introduced four brass ensembles around his central orchestra and chorus. In 1837 he simply copied that passage into his new piece as the first "explosion" of the full performing forces; far from being revolutionary and new, it was familiar to French audiences of the day.

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(Berlioz had himself conducted performances of this section of the Mass in 1827 and 1828.)

Berlioz's music differs from that of most of his contemporaries in being oriented primarily to melody rather than harmony. The suggestion is often made that Berlioz conceived his melodies without a harmonic framework partly because he was not a pianist (unlike most of the composers in the German tradition). By the same token, his melodies are unusually flexible in their phrase length or rhythmic orientation. These facts probably played a part in the difficulties Berlioz had in his time: his music was simply different, and conductors found it hard to come to grips with. In our own time, the existence of recordings has made it possible for interested musicians to hear Berlioz's works over and over again until they are able to assimilate his language, cherishing its freshness and originality without losing themselves in its novelty. In fact, no major composer of the nineteenth century benefited more from twentieth-century recording technology—especially the development of the long-playing record—than Berlioz.

Berlioz has a deserved reputation as a "romantic" composer, which suggests to the casual listener that he was more concerned with expressive effects than with formal structures. But he took great pains to shape the *Requiem* as a whole. It builds a firm architecture on the tonality of G, beginning in the minor, ending in the major. Moreover, the last movement quotes material from the opening movement, as a way of completing the form.

Berlioz's melodies often expand or contract toward or around a single note, in a way analogous to a German composer's use of harmonies that circle around a single key. But since harmony is not inherent in Berlioz's conception (as it so often is with the German composers), his melodies can be heard unaccompanied or with a surprising variety of chordal backgrounds, which affect mood and color. The *Requiem* has many examples of this technique.

The very opening measures of the *Requiem* show the composer's expressive touch with melody. As the basses (and later the sopranos) intone the opening words of the service in a smooth melodic line that begins high and falls (a line that is thus both

Tanglewood Festival Chorus
1990-91 Symphony Hall Season
Auditions

The Tanglewood Festival Chorus, John Oliver, Conductor, has openings in all sections for the Boston Symphony Orchestra's 1990-91 subscription season at Symphony Hall. Among the works to be preformed are Verdi's *Four Sacred Pieces*, Beethoven's *Choral Fantasy*, and Mozart's Mass in C minor under the direction of BSO Music Director Seiji Ozawa, John Adams' *Harmonium* and music from Mozart's *Thamos, King of Egypt* under the direction of guest conductor Simon Rattle, and Mozart's *Ave, verum corpus* and Haydn's Mass in B-flat, *Harmoniemesse*, under the direction of guest conductor Roger Norrington.

Open auditions will be held on Monday, September 10, beginning at 6 p.m. at Symphony Hall, 301 Massachusetts Avenue in Boston. Auditions will be by appointment only, and all materials will be provided. For further information, please call the Chorus Office at Symphony Hall, (617) 638-9310.



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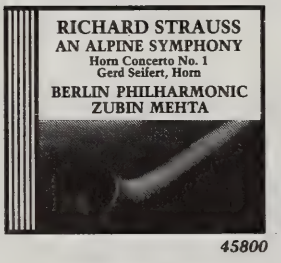
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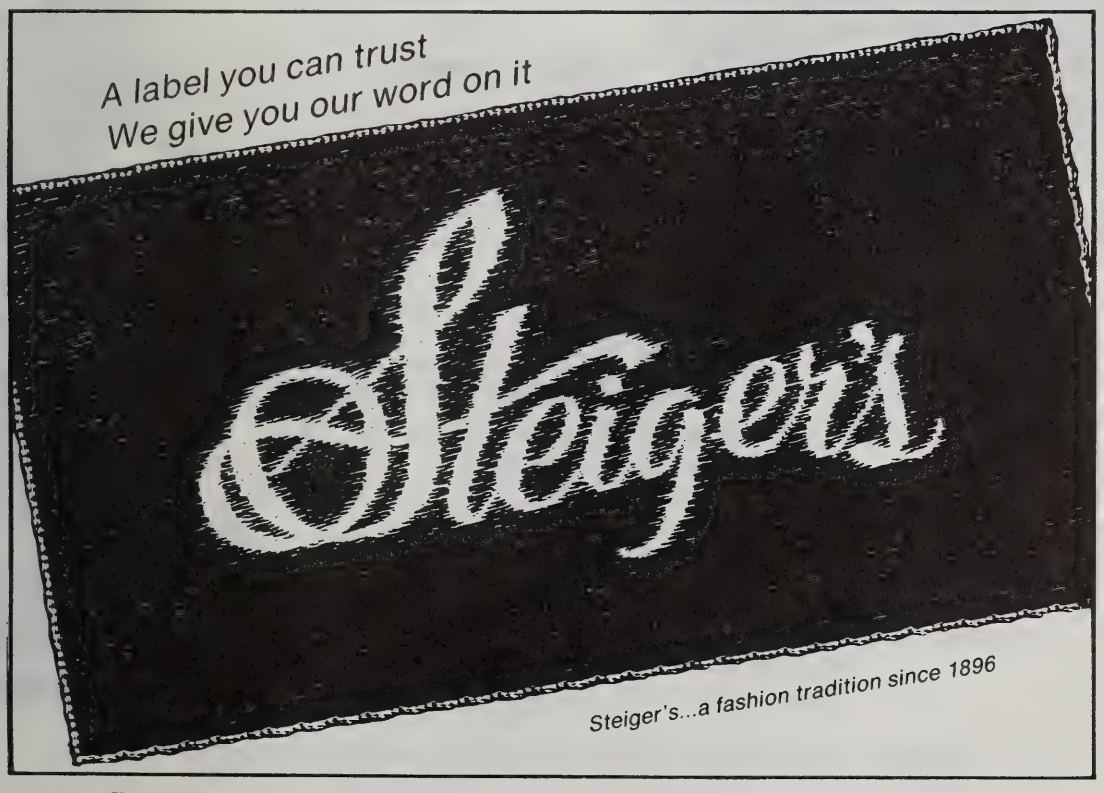
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expressive and symbolic of death), the tenors sing the same words with detached, rhythmic eighth-notes separated by rests. Their overlay on the texture suggests heartbeats and emotional tension, an expressive effect that Berlioz pursues by various means throughout much of the score. A contrasting theme in the relative major of B-flat is more consoling, more hopeful, though hints of minor remain.

Verdi's *Dies irae* begins with a cataclysmic outburst. Berlioz, nearly a half-century earlier, will have his own cataclysmic outburst (copied from the *Resurrexit* of his earlier Mass), but he works up to it with three choral sections built on a theme cast in the melodic style of plainsong and its countermelodies. Each section is in a higher key and is accompanied by a fuller and more nervous orchestration. In the second of these sections, the tenors introduce a new kind of "heartbeat" palpitation. The third is interrupted by the sudden appearance of the brass ensembles in their massed fanfares. The basses majestically declaim the summons in unison, followed by a hush as "death and nature are stunned."

The next movement, *Quid sum miser*, is brief and quiet (which means that it is easily overlooked); it is built on the first two thematic ideas heard at the beginning of the preceding movement, extended with sensitive delicacy. By contrast, the grand invocation *Rex tremendae majestatis* alternates anxious pleading with brassy hints of destruction. It ends in a hushed prayer that leads to the quietest passage in the work, *Quaerens me*, for unaccompanied voices. The longest movement in the entire score, *Lacrymosa*, ends the setting of the *Dies irae* text with a rhythmically vital outcry (how different from Verdi's lyrical hushed prayer!) describing the "day of tears" when the judge makes his appearance. At the last repetition of this material there is one final outburst of brass bands and timpani to reinforce the inescapable nature of judgment.

The *Offertorium* is perhaps the most original movement in the entire score. It is, in essence, an orchestral tone poem over which Berlioz superimposes the chorus singing



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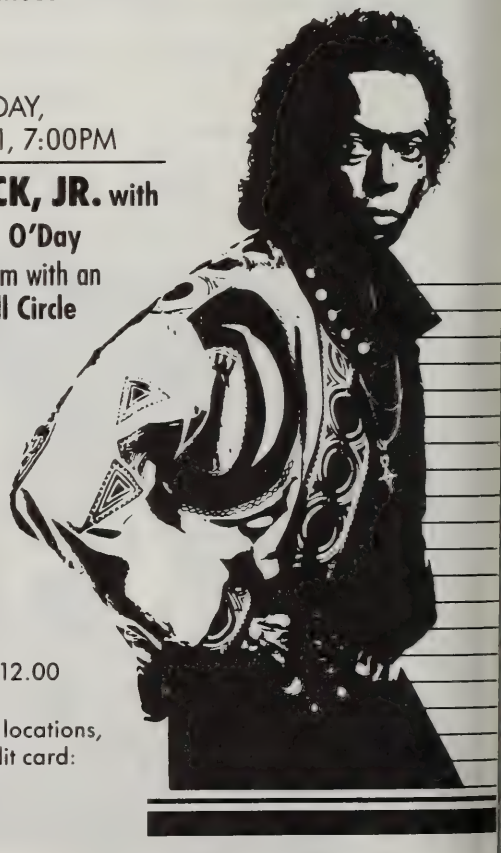


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an ostinato (a repeated note or figure). In this case, the ostinato consists of the note A, alternative with its upper neighbor, B-flat. Only in the last eighteen of its 155 measures does the chorus sing anything other than this ostinato with changing words. Yet the orchestra weaves an astonishingly varied meditation around these notes, a gentle lamentation that Schumann quite rightly said "surpassed everything" in the score. The movement is so unusual that it is easily overlooked and forgotten in a performance of the *Requiem*, but the wonder of it grows with familiarity.

The brief *Hostias* stands out as another of Berlioz's magical orchestral touches, this time an extraordinarily simple one. As men's voices intone the prayer, the lines are punctuated by chords played high in the flutes over a low bass note played by four trombones—with nothing in between. With a single sonority Berlioz encapsulates the gulf between the human and the divine.

The *Sanctus* introduces the only solo voice to be heard in the *Requiem*, a lyric line sung by the tenor to the accompaniment of tremolo lower strings, sustained solo violins, flute, and women's voices—a shimmering sound after all the darkness that has preceded it. The chorus alone, doubled by the strings, sings a vigorous fugue on *Hosanna in excelsis*. Both the *Sanctus* and *Hosanna* return in varied guise.

Following the otherworldly *Sanctus*, in the distant key of D-flat, the *Agnus Dei* begins with a hushed orchestral modulation; the chorus offers a simple harmonic reading of the closing words of the Requiem service. This recalls the *Hostias*, with its alternations of high-lying flute chords and low trombone responses, though now the prayer begins in G major instead of G minor. Almost at once, though, the harmony becomes unstable and begins moving toward regions associated with the minor key. Here Berlioz recalls material quoted from the first movement—"*Te decet hymnus*" and "*Requiem aeternam*" in their original keys—and then concludes with a coda that settles into G major for the final words. The last statements of "*Amen*" are among the most original touches in the entire score. The chorus basses sing a line that keeps settling onto the home tonic, G, from progressively closer steps, starting from the dominant, D, and collapsing step by step. Each time the upper voices find a new and striking way to harmonize that descent.

To most ears in 1837 that ending was odd, even bizarre. Some have claimed that this passage simply proves Berlioz's lack of harmonic sense. But it is nothing more than the logical extension of his love of melody as the shaping force in his music, with harmony as the expressive adjunct. In fact, this surprising choral ending is a version of the orchestral bass line from the last bars of the opening movement. There, too, the music collapsed onto the home G but in the first movement, that collapse suggested exhaustion, doubt, inability to face the judgment of the *Dies irae*. By the end of the work the cathartic act of reconciliation is completed. Now the collapsing bass line is tender, gently touching. Its combination of formality (rounding out the last movement with a reminiscence of the first) and expression (never quite losing its capacity to surprise listeners made blasé by worn-out harmonic convention) is part of Berlioz's unique genius.

—Steven Ledbetter

Text and translation begin on page 63.

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Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis!
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam:
Ad te omnis caro veniet.
Requiem aeternam dona defunctis,
Domine,
et lux perpetua luceat eis!
Kyrie eleison!
Christe eleison!
Kyrie eleison!

Grant them eternal rest, O Lord,
and let everlasting light shine on them.
To thee, O God, praise is meet in Zion,
and unto thee shall the vow be performed
in Jerusalem.
Hearken unto my prayer:
unto thee shall all flesh come.
Grant the dead eternal rest, O Lord,

and let everlasting light shine on them.
Lord, have mercy upon us!
Christ, have mercy upon us!
Lord, have mercy upon us!

Dies irae

Dies irae, dies illa
Solvet saeclum in favilla
Teste David cum Sibylla.

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

The Day of Wrath, that day
shall dissolve the world in ashes,
as witnesseth David and the Sibyl.

What trembling there shall be
when the Judge shall come
who shall thresh out all thoroughly!

The trumpet, scattering a wondrous sound
through the tombs of all lands,
shall drive all unto the Throne.

Death and Nature shall be astounded
when the creatures shall rise again
to answer to the Judge.

A written book shall be brought forth
in which shall be contained all
for which the world shall be judged.

And therefore when the Judge shall sit,
whatsoever is hidden shall be manifest,
and naught shall remain unavenged.

Quid sum miser

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

What shall I say in my misery?
Whom shall I ask to be my advocate,
when scarcely the righteous may be
without fear?

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

I pray a supplicant, kneeling,
my heart contrite as ashes,
give care to my end.

**Please turn the page quietly,
and only after the music has stopped.**

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

King of awful majesty,
who freely savest the redeemed,
save me, O fount of mercy.

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Remember, merciful Jesu,
that I am the cause of thy journey,
lest thou lose me in that day.

Confutatis maledictis [Jesu]
Flammis acribus addictis,
Voca me,
Et de profundo lacu,
Libera me de ore leonis,
Ne cadam in obscurum,
Ne absorbeat me Tartarus!
Qui salvandos salvas gratis;
Salva me, fons pietatis!

When the damned are confounded
and devoted to sharp flames,
call thou me,
and from the bottomless pit
and the mouth of the lion, deliver me,
lest I fall into darkness,
lest Tartarus swallow me.
Who freely savest the redeemed,
save me, O fount of mercy.

Quaerens me

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary:
thou didst redeem me, suffering the cross;
let not such labor be in vain.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance,
give the gift of remission
before the day of reckoning.

Ingemisco tamquam reus:
Supplicanti parce, Deus.

I groan as one guilty;
Spare, O God, me, thy suppliant.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

My prayers are not worthy,
but do thou, good Lord, show mercy,
lest I burn in everlasting fire.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti,

Thou who didst absolve Mary
and didst hear the thief's prayer,
hast given hope to me also.

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me a place among thy sheep
and put me apart from the goats,
setting me on the right hand.

Lacrymosa

Lacrymosa dies illa
Qua resurget ex favilla
Homo reus judicandus.

Lamentable is that day
on which guilty man shall arise
from the ashes to be judged.

Pie Jesu,
Dona eis requiem aeternam.

Merciful Jesu,
Grant them eternal rest.

Offertorum

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis!
Domine, libera eas de poenis inferni

et de profundo lacu!
Libera eas, et sanctus Michael signifer

repraesentet eas in lucem sanctam
quam olim Abrahae
et semini ejus promisisti,
Domine Jesu Christe. Amen.

O Lord, Jesus Christ, King of glory,
deliver the souls of the departed faithful

from torment.
O Lord, deliver them from the torments of hell
and from the bottomless pit.
Deliver them, and let Saint Michael the standard-bearer
bring them forth into the holy light
which thou once promised
to Abraham and his seed,
Lord Jesus Christ. Amen.

Hostias

Hostias et preces tibi,
laudis offerimus.
Suscipe pro animabus illis
quarum hodie memoriam facimus.

To thee we render our offerings
and prayers with praises.
Receive them for those souls
which we commemorate today.

Sanctus

Sanctus, sanctus, sanctus, Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Holy, holy, holy, God of Sabaoth.

Heaven and earth are full of thy glory.
Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam!

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.

Exaudi orationem meam!
Ad te omnis caro veniet.

Requiem aeternam dona defunctis, Domine,
et lux perpetua luceat eis!
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis
cum sanctis tuis in aeternum, Domine,
quia pius es! Amen.

Lamb of God, that takest away the sins of the world,
grant them eternal rest.

To thee, O God, praise is meet in Zion,
and unto thee shall the vow be performed in Jerusalem.
Hearken unto my prayer:
unto thee all flesh shall come.

Grant the dead eternal rest, O Lord,

and let everlasting light shine on them.
Grant them eternal rest, O Lord,
and let everlasting light shine on them
with thy Saints for ever, O Lord,
for thou art merciful. Amen.

ARTISTS

Frank Lopardo



Since making his professional operatic debut with Opera Theatre of St. Louis in 1984 as Tamino in *Die Zauberflöte*, tenor Frank Lopardo has made debuts with the Metropolitan Opera, the Vienna State Opera, the Royal Opera at Covent Garden, La Scala, and Chicago Lyric Opera. During the 1989-90 season, in addition to his Boston Symphony debut in Berlioz's *Requiem* to open the orchestra's season, he returned to Chicago Lyric Opera and the Metropolitan Opera as Count Almaviva in *Il barbiere di Siviglia* (the role of his Met debut last year); made his German operatic debut in a new production of that opera in Bonn; appeared in *L'italiana in Algeri* at the Vienna State Opera and performed with that company under its music director, Claudio Abbado, in Rossini's *Il viaggio a Reims* in Japan; and made his Spanish debut in *Il turco in Italia* in Madrid. He also appeared in performances of Mozart's *Coronation* Mass and Mozart's C minor Mass with Leonard Bernstein in Germany, in concerts that were televised and recorded for Deutsche Grammophon. During the 1990-91 season Mr. Lopardo makes his debut at Florence's Teatro Comunale in *La sonnambula*; he will also sing the role of Ferrando in *Così fan tutte* under Zubin Mehta at the 1991 Maggio Musicale Fiorentino, make his Bavarian State Opera debut in a new production of *L'italiana in Algeri*, and return to Geneva's Grand Théâtre as Tebaldo in Bellini's *I Capuleti e i Montecchi*. Future seasons include his debut at the San Francisco Opera as Don Ottavio in *Don Giovanni* in 1991, his first Nemorino in *L'elisir d'amore* for Dallas Opera, and a return to the Metropolitan Opera. Mr. Lopardo made his Vienna State Opera debut in *L'italiana in Algeri* in the autumn of 1987, his La Scala debut in *Don Giovanni* in December 1987, his Geneva debut in *Don Pasquale* in 1988, his Chicago Lyric Opera debut in their season-opening *La sonnambula* in the fall of 1988, his Metropolitan Opera debut in 1989, and his Covent Garden debut in *L'italiana in Algeri* last summer. He has recorded Mozart's *Requiem* for EMI with Riccardo Muti, with whom he will record *Don Giovanni* this year. He has also recorded *L'italiana in Algeri* with Claudio

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Abbado, for Deutsche Grammophon. The recipient of numerous vocal awards, Frank Lopardo was born in New York and studies with Dr. Robert White, Jr. Besides his work in opera, he is also active as a soloist with orchestra, having performed in *Messiah* with Musica Sacra, Liszt's *Faust Symphony* with James Conlon and the Rotterdam Philharmonic, Bruckner's *Te Deum* with the National Arts Centre in Ottawa, and Mozart's *Requiem* and C minor Mass with Riccardo Muti at La Scala.

Tanglewood Festival Chorus
John Oliver, Conductor



Celebrating its twentieth anniversary this season, the Tanglewood Festival Chorus was organized in the spring of 1970 when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein and Charles Dutoit. In addition, the Tanglewood Festival Chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. An album of *a cappella* twentieth-century American music recorded at the invitation of Deutsche Grammophon was a 1979 Grammy nominee. Recordings with Mr. Ozawa and the Boston Symphony Orchestra currently available on compact disc include Strauss' *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Beethoven's Choral Fantasy with pianist Rudolf Serkin, on Telarc; Poulenc's *Gloria* and *Stabat Mater* with soprano Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with mezzo-soprano Frederica von Stade, on CBS. The chorus may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra, and on a Nonesuch recording of music by Luigi Dallapiccola and Kurt Weill conducted by John Oliver. In June 1989 the Tanglewood Festival Chorus was chosen to help close a month-long International Choral Festival based in Toronto, Canada; the chorus gave a concert of music by Tallis, Ives, Brahms, and Gabrieli under John Oliver's direction and participated in the festival's closing performance, the Verdi *Requiem* with the Toronto Symphony under the direction of Charles Dutoit. This summer they mark their twentieth

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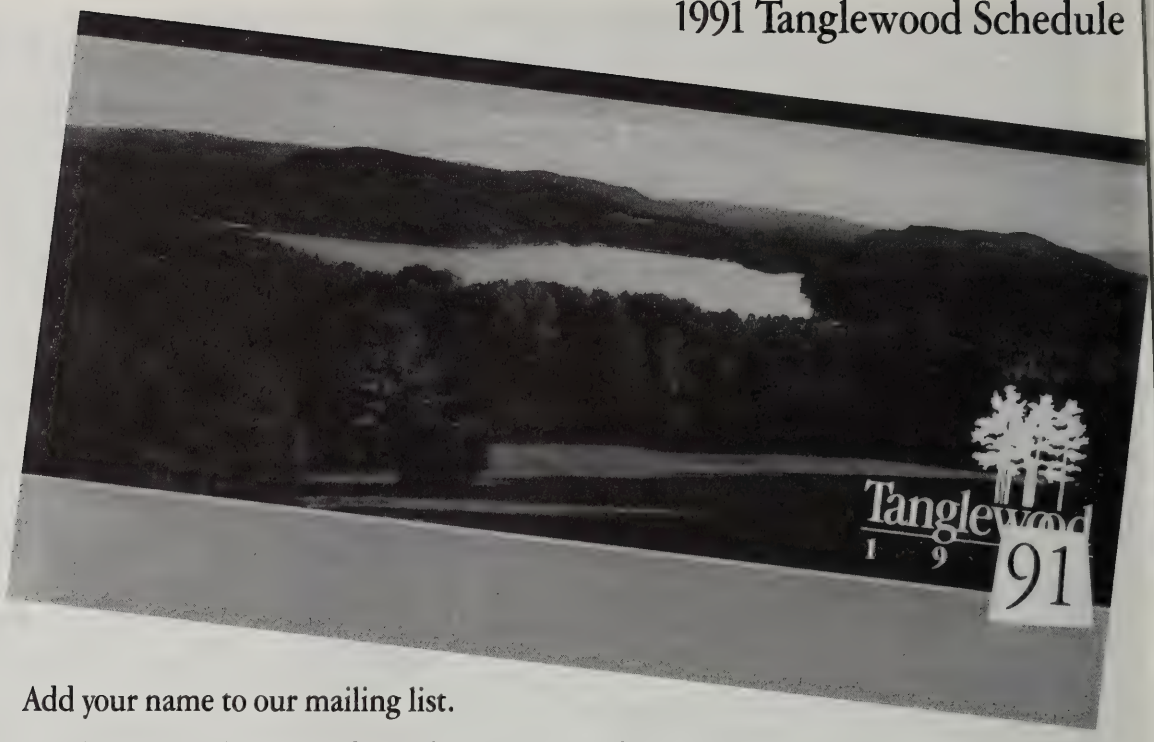
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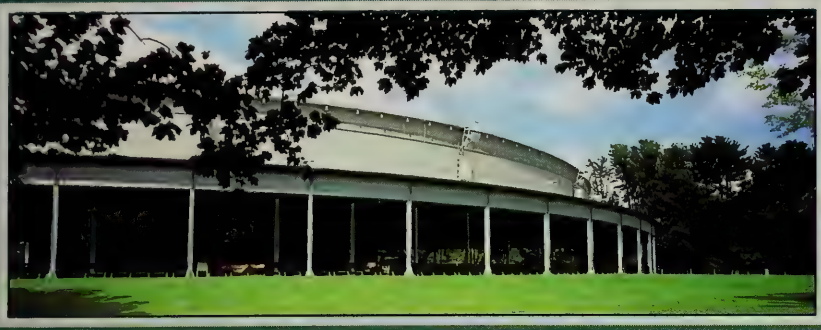
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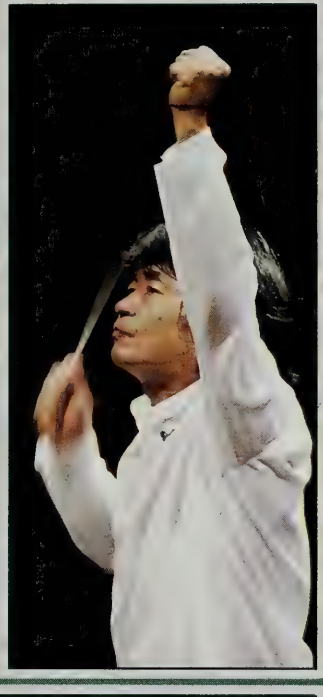


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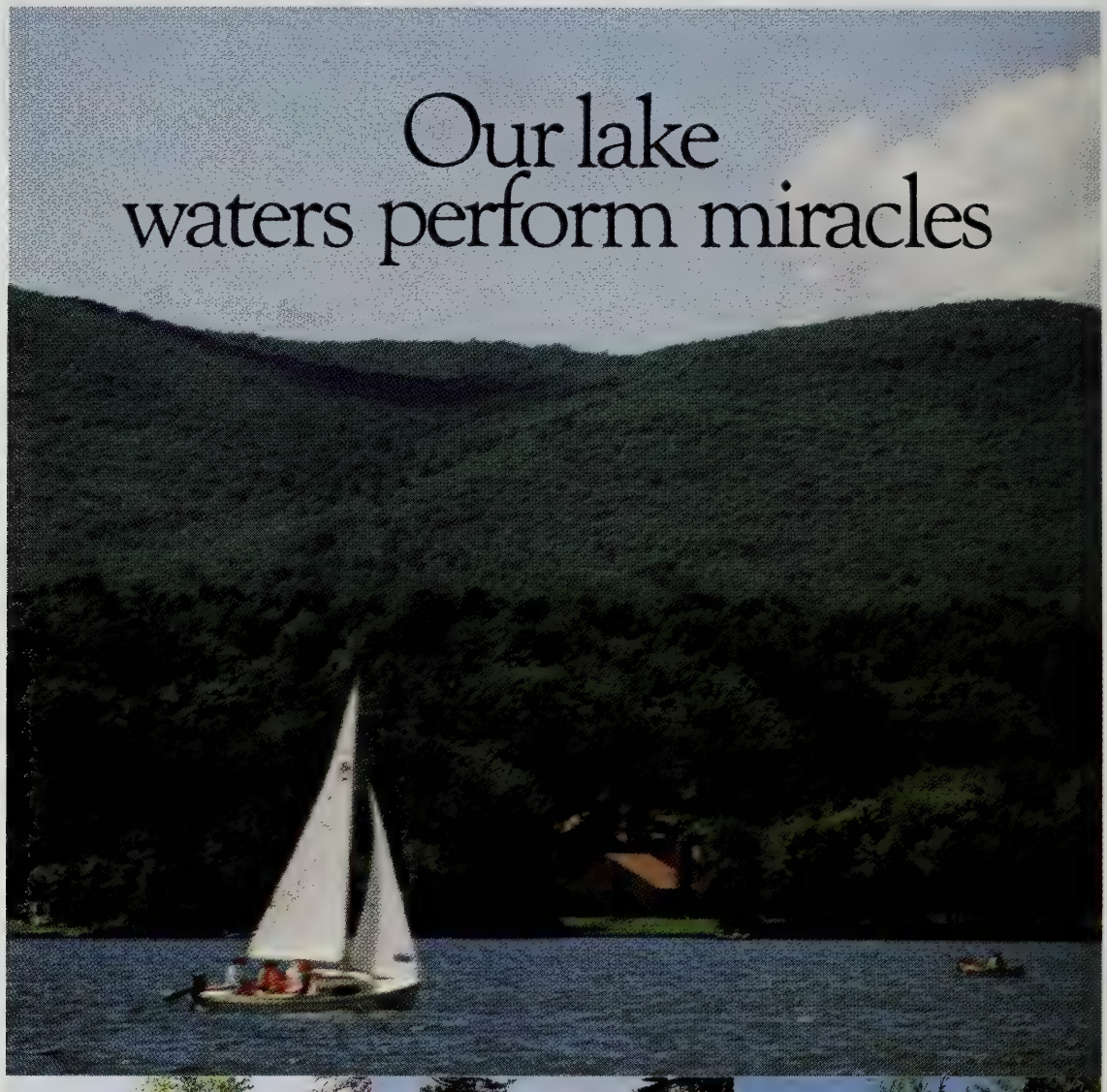




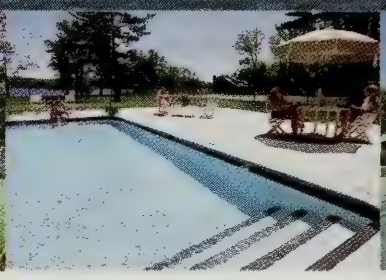




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CHARLES MINGUS

Epitaph

Gunther Schuller
conducting

1. Epitaph—Main Score
2. The Soul
3. Started Melody
4. Untitled Ballad
5. Freedom
6. Moods in Mambo (Bossa Nova 1945)
7. The Self-Portrait—The Chill of Death (Jazz Version) AKA "Todeskälte"
8. O.P. (Oscar Pettiford)

intermission

9. Please Don't Come Back From The Moon
10. Monk, Bunk and Vice Versa
11. Peggy's Blue Skylight
12. Wolverine Blues
13. The Children's Hour of Dream/ The Search
14. untitled interlude
15. Better Get Hit in Your Soul
16. Noon Night
17. Percussion, Discussion (Percussion Day)
18. Main Score Reprise

Charles Mingus' "Epitaph"

I am Charles Mingus. Half-black man, yellow man . . . half-yellow . . . not even yellow, not even white enough to pass for nothing but black, and not too light to be called white. I claim that I am a Negro . . . Charles Mingus is a musician, a mongrel musician who plays beautiful, who plays ugly, who plays lovely, who plays masculine, who plays feminine, who plays music, who plays all sounds; loud, soft, unheard sounds, sounds, sounds, sounds, solid sounds, sounds, sounds . . . a musician (who) just loves to play with sound.

So goes a narration delivered for the CBC in Toronto by one of America's greatest jazz musicians. Born on April 22, 1922, in Nogales, Arizona, near the Mexican border, Charles Mingus grew up in the West Coast equivalent of Harlem—the area known as Watts in Los Angeles. He studied double bass and composition in a formal way while absorbing vernacular music traditions from the great jazz masters firsthand. His early professional experi-

ences found him touring with the likes of Louis Armstrong, Barney Bigard, Kid Ory, and Lionel Hampton. Eventually he settled in New York, where he played and recorded with the leading musicians of the 1950s—Charlie Parker, Duke Ellington, Miles Davis, Bud Powell, Art Tatum, and many others. One of the few bassists to do so, Mingus quickly developed as a leader of musicians. He was also an accomplished pianist who could have made a career playing that instrument. By the mid-'50s he had formed his own publishing and recording companies to protect and document his growing repertoire of original music. From the 1960s until his death on January 5, 1979, in Cuernavaca, Mexico, Mingus remained in the forefront of American music.

When asked to comment on his accomplishments, Mingus said that his abilities as a bassist were the result of hard work but that his talent for composition was a gift. While recordings will preserve Mingus' place in the lineage of great instrumentalists, his compositions will continually instruct, challenge, and inspire future generations of musicians and audiences to expand their musical horizons.

By 1962, only Duke Ellington had succeeded in establishing an orchestra of consummate artists capable of interpreting his difficult scores which, while in the jazz idiom, were as vast in scope as the work of any "classical" composer. Ellington was able to do this because he had painstakingly developed his orchestra over a period of five decades: playing his music and refining his concept in front of an audience or a microphone six or seven times a week, and, conservatively speaking, four to six hours on each of those days or nights.



Charles Mingus

As a composer, Charles Mingus learned profound lessons from Ellington but he also had a talent and a vision that drew upon other sources of inspiration. Unfortunately, Mingus did not have at his disposal a large orchestra ready and able to realize his most recent creation night after night, year after year. Furthermore, as jazz did not enjoy any support from the arts establishment, Mingus had to turn to the dubious environment of jazz clubs and also to the commercial record industry for opportunities to present his music. Neither of these venues was ever able to support large groups with any regularity since jazz had passed out of currency as a popular music. Nevertheless, Mingus continued to compose and work with a growing coterie of musicians as he developed a language that went quite beyond that of the *common practice* of his contemporaries.

In 1962, after following his musical success with recordings for major companies such as Columbia and Atlantic, United Artists proposed to Mingus the idea of a long-term contract. With a healthy advance payment, Mingus began planning the idea of a recording session in New York's Town Hall with an audience in attendance. The date was set for November 15, 1962, and Mingus began writing new music and revising older scores for an ensemble of more than thirty musicians. That Mingus could ever have convinced United Artists to record such a huge jazz orchestra is a tribute to his status as one of the most important jazz musicians of those times. Meanwhile, despite some protests that he would be distracted from his preparations, Mingus was convinced to take part in a United Artists session with none other than his mentor Duke Ellington and peer Max Roach. While emotional tension surged during the session, the music proved remarkable and the record company promoted Mingus' presence on their roster by taking a full page ad for the December issue of *Billboard* Magazine.

In the meantime, Mingus kept hard at work on preparations for his own date and then, for some reason, he agreed to let United Artists move the session forward to October 12—a full five weeks earlier. From accounts of musicians who were there, Mingus expanded his original concept and

as he wrote more music, he realized that he would need more help with orchestrating his ideas and copying his scores.

The first in a series of tragedies occurred when Mingus, out of strain and frustration, swung out at his longtime friend Jimmy Knepper—who had been assisting with the preparation of the scores—and broke a tooth in the trombonist's mouth. With scant rehearsal time Mingus assembled his musicians on the stage of Town Hall. In view of the audience were two copyists, seated with the orchestra, preparing instrumental parts from the newly finished score while the musicians played! More aggravating problems occurred since the recording engineers were not able to provide playback monitors on stage—nor were they able to see the musicians, thus reducing communication to a shambles. Furthermore, when Mingus discovered that the promoters had advertised the event as a concert and not as an open recording session with its attendant stops and starts, he encouraged customers to demand their money back.

The full realization of the music Mingus had wrought was thwarted not only by a lack of rehearsal but by the fact that he had to act as composer, contractor, conductor, bassist/soloist, consultant, advisor, and, virtually, director and producer. Valiantly Mingus persevered until midnight, when the unionized stagehands began to close down the hall. One musician, Clark Terry perhaps, broke into Ellington's *In A Mellowtone*, and as the weary artists sought joyful release through a jam session on a familar theme, the stagehands brought down the curtain in front of the remaining bewildered, yet supportive, audience. What came out on the Town Hall recording issued by United Artists is fragmentary and disparate. Titles were mislabeled, splicing and editing was done without Mingus' knowledge, and little of the two hours of recorded music appeared on the album. And if this weren't enough, Mingus found himself in court on two counts: first to bring suit against United Artists for more than $18,000 in back payment, and later to answer assault charges made by Knepper for the incident that almost ruined the trombonist's career.

And what of those scores that Mingus wrote for that fateful occasion? During a project to catalog all the existing musical manuscripts of Charles Mingus, approximately twenty scores for a large jazz orchestra written on oversized frayed and yellowed paper were discovered in the collection. On some of these scores the title *Epitaph* was written; on others, *Epitaph* appeared as a subtitle for what at first looked like independent compositions. Significantly, all the measures on all of the scores were successively numbered. This seemed to indicate that Mingus had intended all of this music to work together as an extended composition in a particular organic way.

Further study and research of this music led Gunther Schuller to the conclusion that Mingus' "hope was to find improvisation and spontaneity and freedom, and at the same time compose a large extensive frame of reference. That's the problem that in jazz has not yet been solved. Only Duke Ellington really tackled it. But Ellington was still writing songs and fashioning suites around them. This [*Epitaph*] has nothing to do with thirty-two-bar song forms. It's composition in the true sense."

Perhaps due to the tense and emotional circumstances surrounding his creation and attempt to perform *Epitaph*, Mingus himself said little about this piece except that "I wrote it for my tombstone." An epitaph created by a man with the large physical dimensions, enormous appetite, and broad compass of musical expression of Charles Mingus will reflect its author's world. Perhaps he considered this piece to be a summary or a commemorative incorporating not only Mingus' new music of the time, but some older pieces re-cast, and some direct and indirect references to those influences that formed his genius as a composer—all of this written for a special assembly of some thirty-three musicians whom Mingus had determined could best realize his musical expressions.

Later, some of the *Epitaph* music became part of Mingus' working repertoire for a while, but never in its original orchestration. For instance, *Monk, Bunk and Vice Versa* and *O.P.* were played at Birdland, a New York jazz club, by a much smaller group. On amateur recordings which preserve broadcasts from these times one can hear that only the basic melodies were used, not full arrangements. For the 1971 Columbia recording titled "Let My Children Hear Music," one of the revised portions of *Epitaph—The Chill Of Death*—was recorded. In this version the piece was played twice: the first time overdubbed with a recitation by Mingus and the second with an alto saxophone solo.

In one section, *Freedom*, there is narration, singing, humming, rhythmic clapping (*Prrrwopp*—as Mingus described it), folk-song-like melody, and use of the blues form which reminds us of the ferment in Amer-

ican society that Mingus recognized in the early 1960s, and of problems yet to be resolved.

This mule ain't from Moscow, this mule ain't from the South,
But this mule's got some learning—mostly mouth-to-mouth.
This mule could be called stubborn and lazy,
But in a clever sort of way, this mule's been waiting and planning,
And working—in seclusion—for a sacred kind of day.
The day that burning sticks—or crosses—is not mere child's play.
But a madman in his most incandescent groom
Whose loveless soul is imperfection in its most lustrous bloom.

Stand still, old mule, soothe in contemplation,
Thy burning hole and aching thigh,
That your stubbornness is of the living,
And cruel anxiety has begun to die.

Stand fast young old mule. Stand fast.

Mingus had a very special concern with death, as we are able to learn from his book "Beneath the Underdog." He claimed to have written one section, *The Chill Of Death*, in 1939—and from the looks of the original score, that could very well be. A brooding, swirling piece, nothing quite like this had ever come from a jazz composer. Initially, Mingus crammed in additional parts on the original score of *The Chill Of Death* to accommodate the large jazz orchestra. He then rewrote the piece substantially (as the title of that section of *Epitaph* indicates) as a jazz version of the earlier composition. In this section virtually every member of the large ensemble is required to improvise.

O.P. (*Oscar Pettiford*) is an exciting tribute to one of the leading bassists in jazz. Considered by many the heir to Jimmy Blanton, O.P. must have inspired Mingus in his effort to master one of the most difficult of all musical instruments. *Please Don't Come Back From The Moon* was also known as *Moonboy* and shows another variant of the title indicated on the score as *Pinky Don't Come Here For Love, Man*. This is another of the ballad-like compositions that are sprinkled throughout the work. *Monk, Bunk and Vice Versa* was also known as *Osmotin'* or *Osmosis*. And from the legendary New Orleans trumpeter Bunk Johnson to iconoclast composer/pianist Thelonius Monk, Mingus understood that jazz represented a continuum in music—and that he was a part of it. *Peggy's Blue Skylight*—another beautiful melody that deserves to be heard more often. Mingus played piano when he first recorded it with a small jazz group a year before the Town Hall session.

In the whole of this work there are references and allusions both direct and indirect to all of Mingus' musical influences—Duke Ellington, Bird (Charlie Parker), Classical, Church, American Popular Song, Latin American, Free Jazz, Aleatoric, New Orleans, etc. *Epitaph* may be seen as a summation of Mingus' musical state of development as of the summer of 1962. In it are new works, old works, easy music, difficult music, and, in the case of Jelly Roll Morton's *Wolverine Blues*, a direct interpolation which he may have included to show where he was coming from. *The Children's Hour of Dream/The Search* explores the complete palette of colors possible in the jazz orchestra. Thematically, there are references to *The Chill Of Death* which impart a sombre hue to its mood. *Better Get Hit In Your Soul* was composed in 1959 and became known as one of his most accessible and popular pieces. Mingus left instructions in *Epitaph* for a small group within the assembly of musicians to come forward and jam on it. Here, gospel and blues cook together in a unique mixture as prepared by a master chef. *Noon Night* is another beautiful melody of the sort that might have brought Mingus a more popular kind of success had other musicians played it. The main melody was first recorded by a small group as *Nouroog* in 1957. For *Epitaph*, it is of course re-scored for the large ensemble as well as introducing new materials, which may account for the new title.

Finally, on the last page of this great piece, Mingus left instructions for a return to the opening section. His musical journey brings us again to the source, leading one to imagine he meant the entire work to be played continuously in a never-ending spiral—each level different as expressed through the changing improvisations from the many jazz musicians as they interpret his *Epitaph*.

—From notes by
Andrew Homzy

Andrew Homzy, a composer and musicologist specializing in the study of jazz, teaches at Concordia University, Montreal. While cataloguing the complete works of Charles Mingus, he discovered the materials for *Epitaph*.

Gunther Schuller



Born in 1925 in New York City, Gunther Schuller has developed a musical career ranging from composer and conductor to educator, administrator, music publisher, and record producer. At the age of seventeen he was principal hornist with the Cincinnati Symphony; two years later he was appointed to a similar position with the Metropolitan Opera Orchestra. In 1959 he gave up performing to devote his time primarily to composition. He has received commissions from major orchestras throughout the world and, since 1980, has been a member of the American Academy of Arts and Letters. Among other awards, he has received two Guggenheim fellowships, the Darius Milhaud Award, the Rodgers and Hammerstein Award, and numerous honorary degrees. He was the 1989 recipient of Columbia University's William Schuman Award for lifetime achievement in American music composition. During the 1988-89 season he was composer-in-residence with the Chamber Music Society of Lincoln Center, where he was the first recipient of the Eleise L. Stoeger Composer Chair Award. As a conductor, Mr. Schuller travels throughout the world, leading major ensembles. As an educator, he has taught at the Manhattan School of Music and Yale University, and served as head of the composition department at the Tanglewood Music Center from 1963 until 1984. During the last fourteen of those years he was the Center's artistic director. In 1967 he was appointed president of the New England Conservatory of Music, Boston, where he remained until 1977. During that time he reintroduced the music of Scott Joplin and developed the New England Conservatory Ragtime Ensemble. Since 1984 he has been artistic director of the Festival at Sandpoint, Idaho. Mr. Schuller has written dozens of essays and four books, the most recent of which is *The Swing Era: The Development of Jazz—1930-1940*. Mr. Schuller collaborated with Charles Mingus on two major performances, conducting a Mingus composition entitled *Revelations* at Brandeis University in 1957 and, in 1960, conducting another extended work called *Half-Mast Inhibition* at a recording sesson for Mercury Records. After Mingus' death, he conducted both works at a tribute at Carnegie Hall.

Ensemble for "Epitaph"

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Wayne Andre
Art Baron
Eddie Bert
Sam Burtis
George Flynn
David Taylor

Trumpets
Randy Brecker
Jon Faddis
Earl Gardner
Greg Gisbert
Milton Mustafa
Jack Walrath

Alto Saxophones
Rick Centalonza
Alex Foster
John Handy

Tenor Saxophones
George Adams
Kathy Halverson

Baritone Saxophones
Roger Rosenberg
Gary Smulyan

Bassoon
Michael Rabinowitz

Contrabass Clarinet
Dale Kleps

Tuba
Don Butterfield

Piano
John Hicks
Kirk Lightsey

Bass
Rufus Reid
Edwin Schuller

Drums
Victor Lewis

Vibes
Steve Nelson

Guitar
Jack Wilkins

Percussion
Joe Passaro
Warren Smith

Anita O'Day



Born and raised in Chicago, Anita O'Day first sang professionally for coins thrown at her feet in depression-era walkathons. She changed her surname from Colton, choosing O'Day because it was pig-Latin for the "dough" she hoped to make. Ms. O'Day gradually worked her way up from singing waitress to house singer at many of Chicago's taverns. It was during an appearance at the Three Deuces that she was discovered by Gene Krupa. The following year she joined Krupa's band, which resulted in the legendary teaming of Anita O'Day with Roy Eldridge and a string of hit records that included "Let Me Off Uptown," "Boogie Blues," "Opus One," and "That's What You Think." In 1944 Ms. O'Day joined the Stan Kenton band, selling a million copies of "And Her Tears Flowed Like Wine" and establishing a unique new vocal style. After a brief return to the Krupa

band in 1945 and a short stint with the Woody Herman band, Anita O'Day emerged as one of the major exponents of the bebop style, earning the nickname "The Jezebel of Jazz." Norman Granz then signed her to his newly formed Norgran label, which eventually became Verve. For the next twelve years, their collaboration produced a series of classic jazz recordings that are still selling. A highlight of this period was Ms. O'Day's appearance at the 1958 Newport Jazz Festival, captured on film by Burt Stern in the award-winning documentary *Jazz on a Summer's Day*. This led to roles in such films as *The Gene Krupa Story* (where Ms. O'Day portrayed herself), *Zigzag*, and *The Outfit*. Anita O'Day has been profiled by Harry Reasoner on "60 Minutes," and her biography, *High Times, Hard Times*, written with George Eells, was published in 1981. Her career continues to flourish in clubs and theaters and at jazz festivals throughout the world.

Harry Connick, Jr.



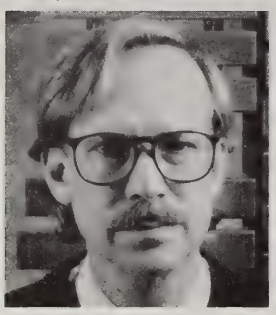
Harry Connick, Jr.'s work as a singer, pianist, and performer has been lavishly recognized in recent years. He achieved national prominence with his performance on the soundtrack of the motion picture *When Harry Met Sally*. His album of songs from the film earned an RIAA Gold Record and reached Number 1 on the *Billboard* Traditional Jazz Chart, also appearing on the Pop Album Chart. Mr. Connick's performance earned him a Grammy Award for Best Jazz Vocal Performance, Male, and he was named Best Jazz Act in *Rolling Stone* magazine's 1989 Music Awards and Best National Jazz Artist in the annual Reader's Poll of the Boston *Phoenix*. Mr. Connick has recently released two recordings, an orchestral/vocal album entitled *We Are in Love* and *Lofty's Roach Souffle*, an album of music composed by Mr. Connick and recorded with his trio. Coinciding with the release of the two albums is Harry Connick, Jr.'s home video debut, entitled *Singin' & Swingin'*. This fall he makes his film debut in *Memphis Belle*, portraying a tailgunner in the crew of a World War II bomber squadron based in England. Born and raised in New Orleans, Harry Connick, Jr. began playing the piano at the age of three and at six played the national anthem for his father's swearing-in as District Attorney. While still in elementary school he made his recording debut with a Dixieland group for a local record company; soon he was sitting in at clubs on Bourbon Street. Mr. Connick studied piano with Ellis Marsalis and James Booker, winning several classical piano competitions while a student at the New Orleans Center for the Creative Arts. After a year at Loyola University, he moved to New York, where he studied at Hunter College and the Manhattan School of Music, played at clubs and restaurants, and worked as organist and choir director at a Bronx church. It was Mr. Connick's second album, entitled *20* (Mr. Connick's age at the time), that brought him to the attention of filmmaker Rob Reiner, who had just finished shooting *When Harry Met Sally*.

Larry Coryell



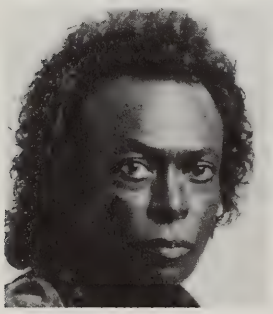
Acknowledged as one of the pioneers of the jazz-rock fusion movement, guitarist Larry Coryell has been described as a "renaissance musician." A Texas native, Mr. Coryell is the son of a "piano player" (his father) and a "pianist" (his mother). He began studying piano at the age of four but by twelve had shifted to ukelele. Then, inspired by Barney Kessel and Wes Montgomery, he moved on to electric guitar. He abandoned his journalism studies in college to concentrate on his music career. Classically trained, Mr. Coryell has transcribed and recorded Stravinsky ballets for the Japanese label Nippon/Phonogram. His recent NEC release, *Visions in Blue*, features music of Gershwin and Ravel and was a best-seller in Japan. Larry Coryell likes to chart new courses, reaching out toward new frontiers of expression. He practices, records, and performs with a variety of other musicians, having played with Miles Davis, Sonny Rollins, Stephane Grappelli, John McLaughlin, Charles Mingus, Dizzy Gillespie, Earl Hines, and Betty Carter, among others. He also performs internationally as a solo artist, writes a monthly column for *Guitar Player* magazine, and co-hosts a monthly radio show with Jimmy Webb on Japan's leading radio station. Their guests have included Art Garfunkel, Dr. John, and Herbie Hancock. Recently Larry Coryell collaborated with Al Di Meola and Bireli Lagrene, forming the Super Guitar Trio, which has toured internationally to much acclaim. He also tours regularly with his own quartet, featuring Stanley Cowell on piano, Billy Hart on drums, and Buster Williams on bass. The Larry Coryell Quartet's latest album is entitled *Air Dancing*.

Gary Burton



Born in Indiana, vibraphonist Gary Burton made his professional recording debut at seventeen with Nashville guitarist Hank Garland. Then, through the auspices of another guitarist, Chet Atkins, he began a long association with RCA Records. Following studies at Boston's Berklee College of Music, Gary Burton was on the road with pianist George Shearing and pursuing his recording career. His musical "coming of age" occurred in the period 1964-66, while he was with the Stan Getz Quartet. It was during this time that *Downbeat* magazine named him Talent Deserving of Wider Recognition. In 1967 he formed his own quartet, which soon became known for borrowing sonorities and rhythms from contemporary rock, and was successful with both rock audiences and traditional jazz fans. In addition to such quartet albums as *Duster* and *Lofty Fake Anagram*, Mr. Burton gave the avant-garde important exposure by recording Carla Bley's *A Genuine Tong Funeral* in 1968. The years between 1969 and 1972 saw various prominent musicians perform with the Burton group, including Larry Coryell, Chick Corea, Roy Haynes, Sam Brown, Bob Moses, Abe La Boriel, and Steve Swallow, over the course of five albums for Atlantic Records. These included projects with Keith Jarrett and Stephane Grappelli. *Alone at Last*, the Grammy-award winning solo album recorded in part at the 1971 Montreux Jazz Festival, was instrumental in establishing the trend of solo performing so popular in jazz today. Later, at ECM Records, Gary Burton pioneered the duet recording format with *Crystal Silence*, which paired Mr. Burton with Chick Corea, with whom Mr. Burton has recorded three subsequent duet albums. Mr. Burton has also recorded duet albums with Steve Swallow and Ralph Towner, and has been involved in various quartet recordings and special projects with orchestras and guest musicians. Gary Burton is on the staff at Berklee College of Music. His teaching activities have also included numerous university workshops and several extensive U.S. State Department tours around the world. He has written a book for musicians, *The Musician's Guide to the Road*, published by *Billboard* magazine, on the subjects of touring and organizing a group.

Miles Davis



Miles Dewey Davis, the master of innovative jazz music, was born in Alton, Illinois, in 1926. The son of a prominent dentist, he moved to East St. Louis with his family at the age of one. He began playing trumpet at thirteen and a year later became a member of the local musician's union. Inspired by jazz greats Clark Terry and Buddy Anson, Mr. Davis became a member of Eddie Randall's group, the Blue Devils, at sixteen, and performed in clubs all over St. Louis. After graduating from high school he joined the Billy Eckstine band, where he met Dizzy Gillespie and Charlie Parker, two profound influences on his life and music. In 1944 he moved to New York to enroll at the Juilliard School. He played in clubs with his roommate Charlie Parker and, as part of Parker's quintet, made his first recordings. By the late 1940s he was playing with the most acclaimed jazz musicians of the time. His benchmark recording, *Birth of the Cool*, recorded in three sessions in 1949 and 1950, distinguished him as a leader of a new generation of jazz musicians. Later, joined by Red Garland, Paul Chambers, "Philly" Joe Jones, and John Coltrane, Miles Davis and group became the most important jazz quintet of its time. In 1963 Mr. Davis presented a new lineup of talent in his group, including Herbie Hancock, Tony Williams, Ron Carter, and George Coleman, who would later be replaced by Wayne Shorter. This quintet became an innovative workshop, conducting various musical experiments that would ultimately become the genre for a whole new generation. The 1970s presented a host of health problems for Miles Davis, which forced him into a semi-retirement that lasted five years. His comeback album, *The Man with the Horn*, was released in 1981. A series of live engagements followed, chronicled by the in-concert double-album set *We Want Miles*, which won a Grammy award in 1982. After switching to Warner Brothers Records, Mr. Davis released *Tutu* in 1986, yet another exploration of the full range of modern musical technology. His other activities have included a music video with the group Cameo, his own video of songs from the *Tutu* album, and an appearance in an episode of the television series "Miami Vice." In addition, his artistic impressions in oil paintings and sketches have been shown in galleries around the world. In 1988 he received a knighthood from Spain's Order of Malta. The recipient of twenty-three Grammy nominations, Miles Davis recently wrote his autobiography, *Miles*, with Quincy Troupe for Simon & Schuster, and released his newest album on Warner Brothers, *Amandla*.



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